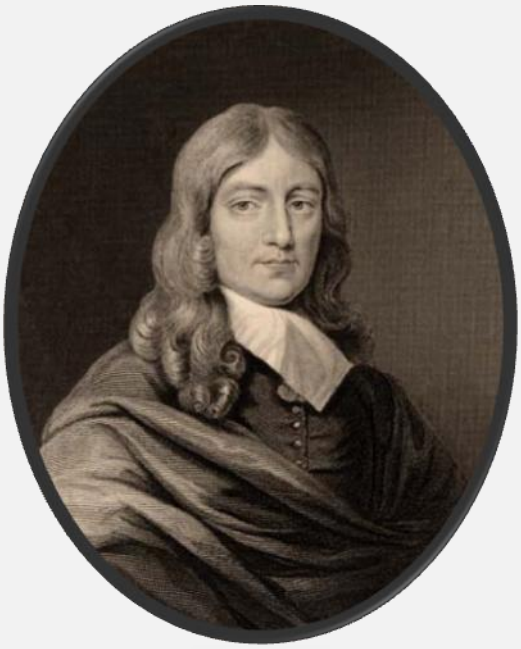
Milton Studies

Journal of the Literary Theory
&
Criticism; Literature, Poetry



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Milton Studies is published biannually as a forum for scholarship on John Milton (1608-74), using a range of approaches and methodologies to elucidate the life and works of the influential poet and polemicist. Essays submitted for publication may focus on any aspect of Milton's life and writing, including biography; literary history; Milton's work in its literary, intellectual, political, or cultural contexts; Milton's influence on or relationship to other writers; or the history of critical and creative response to his work. Target audience includes graduate students and literary scholars who specialize in Milton or in early modern (Renaissance) literature, as well as (secondarily) historians and literary historians of early modern religion, politics, and cultural history.

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The War Against Heresy in Milton's England

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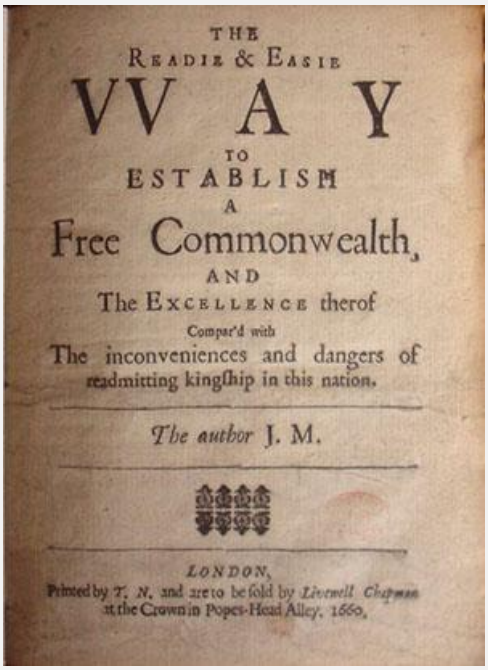
Abstract. *The mid seventeenth-century was a time of great social and cultural turmoil. A series of political and military conflicts, now known as the English Civil War or the English Revolution, was waged intermittently between Parliamentarians and Royalists from 1642 to 1651. There were many factors contributing to the tensions between the Crown and Parliament, including Charles' marriage to the Catholic princess, Henrietta-Maria of France, and his desire to be involved in European wars. But the most interesting were the ideological questions being raised about the nature of government and authority. In the seventeenth century, the Crown played a much greater role in the running of the country than it does today. Parliament's power was growing, but before the Civil War, it was called and dissolved at the will of the monarch, and used mostly to issue taxes when the king needed money. Charles I believed in the 'divine right of kings' and ruled fairly autonomously, but much of Parliament believed that the king had a contractual obligation to the people to rule without tyranny. Parliamentarians were angry that Charles refused to call a Parliament for most of the 1630s, during which time he tried to levy what were considered to be illegal taxes. With Archbishop Laud, he tried to take the Church in the direction of High Anglicanism, which aroused suspicion that he was trying to revert the country to Catholicism..*

Keywords*: John Milton, England, war, againsity*


THE
READIE & EASIE
VV A Y
TO
ESTABLISH
A
Free Commonwealth,
AND
The EXCELLENCE therof
Compar'd with
The inconveniences and dangers of
readmitting kingship in this nation.
The author J. M.
LONDON,
Printed by T. N. and are to be sold by Livewell Chapman
at the Crown in Popes-Head Alley. 1660.

In 1649, after years of various political manoeuvres and bouts of fighting, King Charles I was executed for treason. For the next decade England had no monarch. Initially, a Commonwealth was formed and England was ruled by a republican government, but in 1653 Oliver Cromwell became Lord Protector, essentially a military dictator. He was succeeded by his son Richard in 1658, but because of faction fighting and Richard's lack of popularity as a leader, the republic failed. Charles II, the executed monarch's son, was declared King in the Restoration of 1660.

In 1641 Milton published *Of Reformation Touching Church-Discipline in England*, marking the beginning of a career of political prose writing which would last almost until his death in 1674. Close analysis reveals a subtle change in his thought away from the youthful orthodoxy which had led him to consider ordination as a priest, and towards the increasingly heretical and subversive theology which typifies his later writings. However, the general thrust of his political writings is towards Puritan reformation in the church, and the replacement of the monarchy with a free commonwealth. His enduring support for Cromwell resulted in his appointment in 1649 as Secretary for Foreign Languages, a position which involved acting as the voice of the English revolution to the world at large. He remained stalwart in his belief in the republic, publishing *The Readie and Easie Way to Establish a Free Commonwealth* only a few months before Charles II's return in May 1660. Milton's thought always appears highly integrated, and his political views cannot easily be separated either from his religious beliefs or from his poetry. An understanding of the politics of *Paradise Lost* must therefore be informed by an awareness of Milton's political life, his work as a

prose writer, and the subversive elements of his theology.

Milton's political views can be seen with particular clarity in relation to the execution of Charles I. Arguments both for and against Charles' reign exhibit a distinctively legal approach to scriptural exegesis (i.e. to the systematic interpretation and citation of passages from scripture). During his trial, Charles refused to make a plea to the court, claiming that no court could possess the necessary authority to try him. In thus denying the accountability of the monarch either to his subjects or to the law, Charles asserted that his rule was divinely ordained. The belief that the monarch is answerable only to God finds Biblical support in the Old Testament's records of God's endorsement of the kings of Israel and Judah, and in the New Testament in Romans 13:1-2. Writing in *The Tenure of Kings and Magistrates* (which was published only a month after Charles' execution in January 1649 and which serves primarily to justify the regicide), Milton adopts a markedly different interpretation of scripture:

No man who knows aught can be so stupid to deny that all men naturally were born free, being the image and resemblance of God himself, and were, by privilege above all the creatures, born to command and not to obey. (*CPW*, III.198)

The emphasis here is upon the nature of the created order, and upon man's position as part of the divine hierarchy. Milton argues that a tyrannical ruler contradicts this divine order, and that the role of the king is primarily to maintain this order, rather than to destabilize it. Arguing conceptually, historically and legally, Milton claims that the king must be understood as a servant of the people, bound to their service by the vows made in his coronation. He argues:

It follows that to say kings are accountable to none but God, is the overturning of all law and government [...] for if the king fear not God, [...] we hold then our lives and estates by the tenure of his mere grace and mercy, as from a god, not a mortal magistrate. (*CPW*, III.204)

Although entry requirements for modern language degrees vary, students will certainly need to demonstrate a strong interest in other languages and cultures. Having gained a prior qualification (such as an A-level)

in a foreign language will no doubt aid your application, but this is not typically a requirement.

It's possible to study modern languages either as a single honors degree or alongside another subject as a joint honors degree. Common joint honors choices often remain within the humanities, including subjects such as politics, history and literature, but modern languages can also be combined with subjects such as chemistry or mathematics, for those wishing to keep their options as broad as possible. Another option is to study two languages, such as French and Italian. Even more significantly still, the imperatives and exigencies identified here are no more limited by geography than they are by chronology: similar movements driven by similar concerns, albeit exhibiting distinctive characteristics on the basis of differing cultural and political contexts, can be identified in, for example, the literary-cultural strands of Andean indigenismo in Latin America (Coronado; Rama), l'École d'Alger (Dunwoodie; Haddour), the Canaanites in Israel (Ohana; Piterberg chapter three), and the Maorilanders in New Zea-land (Stafford and Williams). Ever-sensitive and insightful, Nettie Palmer was awake to the comparative dimension at the time the Jindyworobaks were writing, requesting a statement of 'Jindy theory' from Ingamells

in 1944 on the grounds that she was undertaking

A study of Australian literary-historical movements, at one point finding analogous 'moments' in the literary history of another southern continent in the New World: Latin-America. Only its Jindies try to go to a period of the Incas, the Incas whose records and race were blotted out by the Spanish conquest. (Palmer). The act of translating pain into images converts unique, isolated misery into tangible

suffering, imaginable by other people. Pain that is often tucked away in some pri-vate, grey-tinged, shadowy space is abruptly allowed to flow into public consciousness, a well of red anguish. In this public sphere, the struggle that many sufferers face — that of distinguishing bodily from mental distress — is particu-larly acute. Famously, in the seventeenth century, René Descartes drew a dis-

tinction between the mind and the body this dichotomy dominated thinking throughout the nineteenth century. But, as people-in-pain have often discovered, embodiment is not a mechanistic process as Descartes would have it. The inextricable coupling of mind and body is eloquently observed in Virginia Woolf's On Being Ill (1930). 'All day, all night', she writes, the body intervenes; blunts or sharpens, colours or discolours, turns to wax in the warmth of June, hardens to tallow in the murk of February. The creatures within can only gaze through the pane — smudged or rosy; it cannot separate off from the body like the sheath of a knife or the pod of a pea.1

That inner creature who gazes out is a sociable 'self'. Anxiety and terror can en-courage the development of communities of sympathy. The person-in-pain seeks succour [Fig. 2]. When overwhelmed with pain as a child, for instance, Harriet Martineau's mother and father would 'tenderly' call for her to come to them, and she would rest her head on her mother's 'warm bosom […] and [wish] that I need never move again'.2 But visions of physical pain can also arouse cruelty. People-in-pain might be accused of fabricating their own rack upon which to writhe [Fig. 2 and Fig. 4]. Physicians and other caregivers might be impervious to the sufferers' cries [Fig. 3, Fig. 4, and Fig. 5]. 'Imperturbability' is an 'essential bodily virtue' for physicians, Sir William Osler famously declared in 1904, but might it be an ambiguous blessing for patients?3 Anaesthetics and effective analgesics silence the person-in-pain [Fig. 6and Fig. 7]. Pain, once again, retreats to private, silent depths. As a result of the slowdown of the national question in 1980, Quebec literature testifies to the rise of migrant writing, and called the poet Robert Berrouet Oriol in 1986. Note written as Québécoite The (1983) Régine Robin, How to Make Love to a Negro without tiring (1985) Dany Laferrière, the memory of water (1992) and Chen Ying mirrors Pavilion (1995) sergio Kokis which all suggest a renovation making literary aesthetic break with tradition, infusing new issues: migration, exile, debates about identity and

otherness in Quebec, to mention only the most pregnant. Robert Dion, in 1997, notes that "Quebec literature al-

lows [then] impregnated by global movements, in particular by the thought of postmodernism - a deterritorialised and dehistoricized thought, suitable for all hybridizations" (p 189) .. Even if a certain saturation of the category is felt by the 2000s, some writers still resonate with its literary themes that marked the end of the last century. Kim Thuy, through its Vietnamese-pen, reflects the persistence of these questions in writing Quebec, although it remains relevant. ru (2009) Man (2013) and sixth (2016) and to express all three problems that deregulation of the post-national context and their propensity to mutual cultural influence. In these novels now describe as postexiliques1 to "describe the unique aspect of stories that are no longer constrained by traditional forms of" (Harel shift, 2005, p.20), Kim Thuy offers a new hybrid poetic in Quebec where 'another has always been multiple. In this article, I will be examining the importance of trace evoked by Pierre Nepveu writings migrants, mainly manifested in Kim Thuy linguistic and culinary. Through persistence identity debates in our corpus, importance of trace evoked by Pierre Nepveu writings migrants, mainly manifested in Kim Thuy linguistic and culinary. Through persistence identity debates in our corpus, importance of trace evoked by Pierre Nepveu writings migrants, mainly manifested in Kim Thuy linguistic and culinary. Through persistence identity debates in our corpus, the importance of linguistic clues.

Pierre Nepveu noticed in 1988 in the ecology of the real, the migrant Quebec imagery itself as "a trace universe of concrete actions" (p. 202). The plurality of migrant identity gush test very tear-off material in the literature. Their expression is then plays in particular circumstances, and through the tensions, paradoxes, limits "(p. 202) While it is very different in their stories, novels Kim Thuy are the discovery of a caesura geographical area before, that of diaspora Vietnamese in Quebec. ru grabs the story - you could almost believe autobiographical - Nguyễn an Tinh, a Granby Vietnamese in retrospect raises his gaze on his personal history, which inevitably part of the collective history of the boat people flying in 1970 MAN a bit ' the distances from this traumatic experience saying sentimental relation-

ship, but also the hybrid process of acculturation of Vietnamese arrived to adulthood in Quebec after a childhood on the banks of the Mekong. VI, his most recent novel, tells the transition to adult life of a shy teenager in exile, surrounded by his mother and his brothers, between Quebec City and Montreal. This tension of Kim Thuy characters, which is first of all the space, is emblematic of migrant writing: Régine Robin, of French origin, stipulated for example in Love Yiddish but the hybrid process of acculturation of Vietnamese arrived as adults in Quebec after childhood on the banks of the Mekong. VI, his most recent novel, tells the transition to adult life of a shy teenager exiled, She surrounded by his mother and his brothers, between Quebec City and Montreal. This tension of Kim Thuy characters, which is first of all the space, is emblematic of migrant writing: Régine Robin, of French origin, stipulated for example in Love Yiddish but the hybrid process of acculturation of Vietnamese arrived as adults in Quebec after childhood on the banks of the Mekong. VI, his most recent novel, tells the transition to adult life of a shy teenager in exile, surrounded by his mother and his brothers, between Quebec City and Montreal. This tension of Kim Thuy characters, which is first of all the space, is emblematic of migrant writing: Régine Robin, of French origin, stipulated for example in Love Yiddishesso habiteraittoujoursun This tension of Kim Thuy characters, which is first of all the space, is emblematic of migrant writing: Régine Robin, of French origin, stipulated for example in Love Yiddish but the hybrid process of acculturation of Vietnamese arrived as adults in Quebec after childhood on the banks of the Mekong. VI, his most recent novel, tells the transition to adult life of a shy teenager in exile, surrounded by his mother and his brothers, between Quebec City and Montreal. This tension of Kim Thuy characters, which is first of all the space, is emblematic of migrant writing: Régine Robin, of French origin, stipulated for example in Love Yiddishesso habiterait toujoursun This tension of Kim Thuy characters, which is first of all the space, is emblematic of migrant writing: Régine Robin, of French origin, stipulated for example in Love Yiddish but the hybrid process of accul-

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"In between incurable, I write only of a place, that of "including" in-

between, the inter-ocean-between-languages, between the two ideologies "(p. 29).

The period between the two languages, hybrid and plural language system is an important sign of topical tearing Kim Thuy. The mother tongue, the Vietnamese here, gradually lost, and re-registration in another language system is done only partially. The characters of his novels remain permanently under French students in Quebec while sometimes polarizing relations with regret in Vietnamese: "I had to learn my mother tongue, I had given up too soon." (Ru, p. 88) The hybridity the language system is materialized in a nearly constant translation of expressions from the source language, often on the margins of the text. ru opens on a first occurrence of this phenomenon, in support of the dictionary: "In French, ru means" brook "and, figuratively" flow (tears, blood, Silver) "" (Historical Dictionary). In Vietnamese, ru means "lullaby", "rock". "(Ru, p. 7) He also takes the tension of language, this time on the physical side of the page. Some vocabulary words are translated in the text, even when they are not mentioned in it, to attend a authentic contextualization in situ. Some specific cultural elements of the country are listed in their own language, accompanied by an equivalence in the host language, as ao dai (Man, p. 20), Vietnamese-cut tunic, the mother of the narrator man brings elegance. Other cultural practices are also presented simultaneously in both languages, such as traditional poetry known to all Vietnamese, endlessly repeated by his mother: "(Historical Dictionary). In Vietnamese, ru means" lullaby "," rock. "" (Ru, p. 7) it also takes the power of language, this time on the physical side of the page. Some vocabulary words are translated in the text, even when they are not mentioned in it, to attend an authentic context in situ. Some specific cultural elements of the country are listed in their own language, accompanied by an equivalence in the host language, as ao dai (Man, p. 20), Vietnamese-cut tunic, the mother of the narrator as a man carries with elegance . Other cultural practices are also presented simultaneously in both languages, such as traditional poetry known to all Vietnamese, endlessly repeated by his mother: "(Historical Dictionary). In Vietnamese, ru means" lullaby ","

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However, the translation process takes a few detours and sometimes deal with situations that appear to be intractable. The multiple meanings of certain terms and areas creates problems that lead to question the narrator of man takes gladly. The Vietnamese GHE I can for example be translated as "cool mom 'or' mother mangy" (Man, p. 23), thereby affecting more or less directly on the meaning and the idea that the reader is his stepmother. Obviously volunteer for learning a second language, the narrator is particularly interested in the etymological path of words, as long as they suggest some inconsistencies in a new look:

The transition from one system to another stumbles on the language features in which learning too formatted inconsistencies "between French and English, the false friends lay snares, and each time, I gave in." (Man, p. 123) the translation process then fight between two disparate linguistic operations and whose equivalences are necessarily approximate. The narrator

recalls that "although the Vietnamese is written in his day, most of the words still bear traces of the ideograms original image" (VI, p. 30). He is interested in breaking the Chinese ideograms few pages later also - to join her husband stationed in Shanghai - analyzing derivatives and associations: (. VI, p 70)

The distance is also apparent through the lexical richness do not necessarily find a language to another. Ru The narrator believes that "the act of love is the translation from one language to another, must be learned" (ru, p. 104), the steady recovery VI, which focuses on the plurality lexical verb " love "in Vietnamese:" love to madness, I love to be frozen as a tree, love until he lost consciousness, fatigue, abandonment of self "(vi p. 104). but positives - - The comic situations are multiplying, especially when he sees learning its limits with regard to the practice of the language: the idiomatic, for example, leads to occasional misunderstandings: "The first time I heard the expression Quebec" are you in my bubble " I thought my interlocutor told me his friendship for allowing me to be in her thoughts, on the inside, while he actually wanted me to let myself go. "(VI, p. 59) In Vietnam, the phonetic closeness of some terms and the importance of differentiation accents here and there to create dissonances that point in the narrative among the tourists traveling in Asia, as in the words" urinate "and" pepper "" These two words differ only by an accent, an almost imperceptible tone for the untrained ear. A simple accent to a simple moment of happiness. "(Ru, p. 129) Although the translation is ambiguous, even in times gruesome, sometimes this process remains inert, as simply impossible. The original language reflects a first cultural reality, which it is located in a spatial or geographical context, but in the sixth, which is also found in the experience of time - historical time - she is struggling to "the Vietnamese language I knew was marked by exile and frozen in an old reality , the one before the presence of the Soviet Union and close ties with Cuba, Bulgaria, Czechoslovakia, Romania ... "(vi p. 100-101), the narrator then there is the living testimony of a language and a frozen history and downtime when he left for the host countries. On the contrary, in language and cognitive process that characterizes the discovery of

the host language, Kim Thuy combines the living language through recurring figures in ru and MAN would like allegories of language. These adjuvants, often elderly, language and are critical to the source of the French transmission narrators for these migrants. In ru, this is Mr. Minh, the owner of a Chinese restaurant in the Côte-des-Neiges, where the father of the narrator was working as a delivery man, who "overcame the desire to write" him (ru, p 97 .):

He, who was not the sky that had saved was writing. He wrote several books during his years in re-education camp, and always on the single piece of paper that had a page on top of another, one chapter after another, a story without result [...] recited to me the words to the user dictionary: nummular, whining, quadraphonic, in extremis, Sacculina, logarithmic, bleeding ... like a mantra, like a march towards the void. (Ru, p. 97)

The narrator tells of Man also has a neighbor who she calls "a living dictionary" (Man, p. 59)

The neighbors considered crazy, because he gave daily as jambosier, where recite French words and their definitions. His dictionary is held against him throughout his youth, he had been confiscated, but continued to turn the head [...] pages. Humer: suck the nose smell. Smelling the air. Humer wind. Humer fog. Humming the fruit! Hume! Jambose, also called the love apple in Guyana. Hume! (Man, p. 59)

The narrator is captured by language, that persists you well after the transition in the host countries.

Another major brand is well up in the poetic hybrid Kim Thuy through the culinary universe that inhabits it. Those who have studied the author's personal journey Quebec "rose-colored glasses" 2 remember his debut in his Ru Nam restaurant of Notre-Dame in Montreal, before the media success of his first novel ru. In his writings, the traditional dishes, either Vietnamese or not, is like a first cultural mediation between peoples, particularly present in the sixth. The kitchen then erected in sharing the tradition for expatriate communities in Montreal celebrating the new year with the Association of Vietnamese women of Quebec Complexe Desjardins sell the "Rolls, stuffed ravioli, hot cakes, cassava cake" (I, p. 81) in the kiosks. Food is also l ' chance for

intergenerational transmission of files through the preparation of traditional dishes, "But the food has settled there, his mother and me, since I was the one who found the ground that the tooth had broken into their obsession with a ligament chicken feet sold in the front window of the house. "(VI, p. 73) the food will be the size of a fundamental cultural heritage carrier of a tradition handed down from generation to generation. In addition, Kim Thuy spontaneously gives a historical perspective to the discovery of the food. The field of culinary and is the site of a collective history reinvestment through the sharing of food. since it was I who found the ground that the tooth had broken into their obsession with a ligament chicken feet sold in the front window of the house. "(VI, p. 73) The food will be the size of a fundamental cultural heritage carrier of a tradition handed down from generation to generation. In addition, Kim Thuy spontaneously gives a historical perspective to the discovery of the food. The field of culinary and is the site of a collective history reinvestment through the sharing of food. since it was I who found the ground that the tooth had broken into their obsession with a ligament chicken feet sold in the front window of the house. "(VI, p. 73) The food will be the size of a fundamental cultural heritage carrier of a tradition handed down from generation to generation. In addition, Kim Thuy spontaneously gives a historical perspective to the discovery of the food. The field of culinary and is the site of a collective history reinvestment through the sharing of food. since it was I who found the ground that the tooth had broken into their obsession with a ligament chicken feet sold in the front window of the house. "(VI, p. 73) The food will be the size of a fundamental cultural heritage carrier of a tradition handed down from generation to generation. In addition, Kim Thuy spontaneously gives a historical perspective to the discovery of the food. The field of culinary and is the site of a collective history reinvestment through the sharing of food. 73) The food will be the size of a fundamental cultural heritage carrier of a tradition handed down from generation to generation. In addition, Kim Thuy spontaneously gives a historical perspective to the discovery of the food. The field of culinary and is the site of a collective history reinvestment through the sharing of food. 73) The food will be the size of a fundamental cultural heritage carrier of a tradition handed down from generation to generation. In addition, Kim Thuy spontaneously gives a historical perspective to the discovery of the food. The field of culinary and is the site of a collective history reinvestment through the sharing of food.

I tried to take a few pieces of twenty years of the Vietnam behind the Iron Curtain dragging restaurants-tables. Opposite my hotel, there were

several. One offered chopsticks liver sausage, other noodles sauteed and more, Tonkinese soups. I ended my day with this soup that nothing like cooked in Montreal, Los Angeles, Paris, Sydney and Saigon seemed. The hanoïenne version sold only with a few slices of beef bleeding, while I had always eaten this dish with a dozen ingredients, including tendons, stomach, hock, Thai basil, bean sprouts ... (I, p. 102)

More than a cultural, culinary takes the form of ru duties, in which the narrator intends to defend the memory of men imprisoned in diet re-education camps in 1970 and their wives, who brought them some food not knowing if they were alive: " in memory of these women, I prepare from time to time the browned meat to my son, to preserve, to repeat these gestures of love. "(Ru, p. 44) This tradition is broken by supplying the North American context, which marks only very rarely cultural transmission or a duty of memory. He The narrator is surprised "that he could not help noting with sadness that his American wife fed him mainly frozen foods" (VI, p. 124). Frozen plates, wide cells indefinitely, so are the symbol of an identity loss celebrated in the new continent of mass culture. This denial of otherness identity in foreign traditional dishes and leads some of the stars lie border from not declaring the food that lead - "I have nothing to eat" (VI, 124 p.) - confessing this fact some acculturation obscured by neglect of Vietnamese culinary practices. For a contiguous phenomenon, the report reflects the culinary alike cultural alterity that is synonymous with regular travel and discovery, symbolic minimum. In the sixth ever, examples of these are culinary flooding elsewhere. The father of the narrator, diplomat, returns from his travels unknown specialties in Vietnam: My father was reported discovery delights us also, from anise Flavigny foie gras, through melons sometimes available in some French restaurants in Saigon. "(VI, p. 42) This discovery of space foods creates a culinary mapping space, the place sometimes offering only reality that his food specialties. A few pages later, the food is associated with other inscribed cultural practices in space through Tan, a friend of the brothers of the narrator: the place sometimes offering only reality that his food specialties. a few pages later,

the food is associated with other inscribed cultural practices in space, through Tan, a friend of the brothers of the narrator: the place sometimes offering only reality that his food specialties. a few pages later, the food is associated with other cultural practices inscribed in space, through Tan, a friend of the brothers of the narrator:

Milton's argument is sublimely clever. He contends that for the king to make himself answerable only to God is to make himself a god, heretically contradicting the divine ordering of creation. However, whilst Milton's argument contains a cunning blend of biblical exegesis and political pragmatism, his influence from classical sources is clear. His definition of a monarch is rather incongruously drawn from Aristotle, and his repeated emphasis on the idea of tyranny evokes both Greek political thought and Latin writers such as Plutarch and Tacitus. The Tenure of Kings and Magistrates thus serves as a useful microcosm for broader aspects of Milton's politics: the blend of politics and religion, the importance of textual learning in his thought, and the unification of biblical and classical references, which would come to its fullest expression in Paradise Lost.

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Milton and Enthusiasm: Radical Religion and The Poetics of Paradise Regained

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Abstract

But the stylistic similarities between passages of Paradise Lost and Milton's political works are not mere chance. They arise in part because the characters in Paradise Lost find themselves in situations which genuinely are political. In directing the Son to create earth, God the Father is conducting an act of rulership, which is inescapably political. Likewise, Satan's attempts to rouse the fallen angels in Book I really are reminiscent of Milton's desire to rally support for the Cromwellian government. These broader political parallels lead us towards a more allegorical interpretation of the poem as a whole. We can begin to see how the great debate in Book II might be read as a political satire, mocking the tiresome debates which Milton conducted in his youth. Similarly, the interaction of Adam and Eve is a fascinating study of gender politics, whilst the relationship between God the Father and God the Son presents an obvious ideal of kingship and the delegation of power. But the danger of such readings is that they quickly lose their specificity. The figure of Satan especially accommodates a wide variety of different allegorical interpretations. He can be seen as a false leader to the fallen angels, his enforcement of his own will on the great debate in Book II recalling Charles I's willful disregard for parliament. But alternatively, he can be seen to represent something of Milton and Cromwell in their revolutionary struggles against the king. At a slightly more general level he can even be seen to represent the failure of any political discourse in this period, and of religious culture which attempts to exist apart from divine authority and biblical revelation. The problem is that Satan is primarily identified as a force of rebellion against God, and Paradise Lost rarely seems to require us to construe him as anything else.

Keywords: *Milton, Enthusiasm, radical religion, poetics*

In attempting to situate Paradise Lost in its political context we face a particular critical choice, which rests upon the kind of context which we have in mind. On the one hand, we can examine the stylistic and argumentative similarities between sections of Paradise Lost and Milton's more explicitly political writings. On the other hand, Paradise Lost can be read as a political allegory, which is to say that events and characters in Paradise Lost can be aligned with aspects of the political context of the poem's creation.

Satan's speeches provide the strongest example of a distinctively political voice appearing in the poem. When he addresses the fallen angels Milton draws on rhetorical techniques which are well-established in his political prose.

Is this the region, this the soil, the clime, […]

That we must change for heaven, this mournful gloom

For that celestial light? (I.242-5)

Here Satan uses a series of rhetorical questions with progressively more contracted syntax in order to assert his point. But Milton's rhetorical sophistication also allows him to weave subtle flaws into Satan's arguments, expressing his corrupted nature at a particularly detailed level. When in Book IX Satan persuades Eve to eat the fruit, Milton strikes a fascinating balance between making Satan convincing and making sure that his arguments are misleading. For example:

Indeed? Hath God then said that of the fruit

Of all these garden trees ye shall not eat,

Yet lords declared of all in earth or air? (IX.656)

Satan deliberately misunderstands Eve in order to make God's restriction appear more authoritarian and perverse. But more than this, he implies that there is a contradiction between Adam and Eve having been created as lords over the world and their being restricted from eating the sacred fruit. The implication is gentle, and avoids direct criticism of God, instead putting pressure on Eve to justify God's prohibition. These examples also demonstrate Satan's ability to modulate between different kinds of rhetorical questioning, much as Milton's prose works combine both blistering interrogation, and the barbed, faux-naive attitude which Satan adopts towards Eve. While the concerns of those objecting to the appropriative nature of Jindyworobak indigenism should be taken seriously and are accepted here, such objections also tend to overlook what Goldie has termed the 'impossible necessity' of settler indigenisation (Fear and Temptation 13). As Goldie's account suggests, and Healy's makes clear, sooner or later, one way or another, all those invested in the construction of an 'indigenous' settler national culture find themselves confronting and responding to the figure of the actual, authentic and authoritative, indigene. Since the dual indigenising strategies of

disavowal and appropriation similarly enact the further incursion of settler-colonial authority into Aboriginal discursive space, Ingamells' articulation of the Jindyworobak program represents only one, original and exemplary, response to the exigencies of the settler-colonial condition. The alternatives are no less violent in their implications, symbolically or otherwise. This essay reconstructs the controversy over vivisection in the last quarter of the nineteenth century as a history of the emotions to explore how reflexive emotional pain — compassion or sympathy — was idealized, contested, and applied. It deals in part with physiologists' reflections on emotional conditioning as preparation for the aesthetics of the opened body. It also deals with the change in those preparations wrought by the knowledge and application of anaesthetics.This essay explores the interplay of different species of compassion with regard to physiological practices in the final decades of the nineteenth century. Obviously, our crossing the Trans reinvests literary journey tradition of road that has been identified in a number of writers - Kerouac, Steinbeck, Heat-Moon and Jacques Poulin Quebec - whose influence on the North American imagination has been remarkable. Through these road trips that combine the research itself to the exploration of a continent that seems to stretch to the horizon, it is expressed in effect a mythology of the American counter-culture capital. But the birth and development of the road trip are closely linked to the birth of motorway infrastructure and the development of modern means of transport that have changed our relationship with space and time.

During the second half of the twentieth century, the highways have indeed renewed the way we produce our space and give it meaning. The Trans - opened in 1962 - and illustrates the will to produce a crossable space can quickly move goods and people. This is the very meaning of this infrastructure and its associated values[4] that disputed in 1982 Julio Cortázar and Carol Dunlop on a journey to a new genre, more openly concerned about a reflection on the policy of spatial construction. In Autonautes of cosmoroute (Cortázar and Dunlop, 1983), the pair of writers has made the journey from Paris to Marseille without ever leaving the A6, stopping in each travel area. Their experience was intended to divert the first meaning of this infrastructure: speed and quickness. Planning a trip a month in the Paris-Marseille, Dunlop and Cortázar to profoundly altered in the sense of torpedoing within its objectives and values. Taking the time to document, photograph and describe their journey - do not visit in motorway service areas 75 - If today our space is partly structured by the following state roads and their implicit values, otherwise influenced by increasingly strong new digital infrastructure, including Google Maps is an example others. In

the space of the speed of a side - motorway that allow it to be effective and productive by the values of capitalism - the bride space entirely controlled almost managed and visible Google Maps - with traceability and knowledge of values "symptomatic line" data of a certain culture Silicon Valley. In fact, it's not as highway infrastructure that must now be questioned - and possibly distract - but the digital infrastructure, which marks a turning point in the production of space. This is probably why the writers have been many in recent years, to consider how digital tools shape the world and the consequences of that influence. Many of them have invested include Google mapping software (Google Maps, Earth and Street View) in fancy clutches, while these programs have in turn influenced their work in formal writing. These projects have obviously led to new works media (Traques tracks or Given Cecilia Porter, a Buffalo crossing François Bon or collective project Around the day in 80 worlds), but also built the romantic generation non-digital (eg Anne -Marie Garat in sensitive program or Olivier Cadiot in A magician in the summer). Many of them have invested include Google mapping software (Google Maps, Earth and Street View) in fancy clutches, while these programs have in turn influenced their work in formal writing. These projects have obviously led to new works media (Traques tracks or Given Cecilia Porter, a Buffalo crossing François Bon or collective project Around the day in 80 worlds), but also built the romantic generation of non-digital (eg Anne -Marie Garat in sensitive program or Olivier Cadiot in A magician in the summer). Many of them have invested include Google mapping software (Google Maps, Earth and Street View) in fancy clutches, while these programs have in turn influenced their work in formal writing. These projects have obviously led to new works media (Traques tracks or Given Cecilia Porter, a Buffalo crossing François Bon or collective project Around the day in 80 worlds), but also built the romantic generation of non-digital (eg Anne -Marie Garat in sensitive program or Olivier Cadiot in A magician in the summer).

Among these projects, in particular to emphasize the experiment conducted by Anne Savelli and Pierre Menard who conducted under the auspices of Dunlop and Cortázar, that same trip from Paris to Marseille, from now on Street View. The work they have pulled, not to come (2015), consists of a series of screenshots of Street View that both writers have tried to (re) develop narrative or better in fiction. They managed to scuttle the software repository indispensable to return to the digital representation of biographical space and poetic aspects (Monjour, Vitali Rosati-, Wormser 2016). This subversion of the Street View referential function highlights how these images purely informative, especially deictic (this is the

road of Marseilles) contain virtual accounts waiting to upgrade. The display images on Google exploited streets, Send carry with them the ontological paradoxes of photography. So we come to wonder: a place does not exist in the first place by the stories that cross it, for what we lived there?

In the place, real, imaginary, one that sets the way for the layer of time does not exist. His body of paper or meat, his words, what he remembers and what he went through, what he believed and how he lived, was crossed by him, do not register. is not found in time T, in which the second world is frozen to allow exploration (rotation and rocking, pushed against the zoom retreat, bonds) (Savelli and Ménard).

What is the exact nature of space that appears on the screen? A representation of real space? Its extension? A virtual space? Through writing experience that we largely inspired Anne Savelli Pierre Ménard and we stress the concept of space it is now being redefined. We therefore ask: what is the space in the digital age?

À Since 1990, the technologies and infrastructures' was often analyzed as if they produced another space, separate from the physical space. In this sense, the concepts are often used to "cyberspace" (created as part of science fiction by Gibson, 1984) and "deterritorialization". The concepts of "virtual" and "virtual reality" were cited as evidence of a gradual loss the materiality of the relationship to space (Serres, 1996 Virilio and Small, 1996; Koepsell, 2003). More recently, following the technologies and practices mutations, researchers tend to no longer consider the digital space toward the seemingly "non-digital space." Today we live in a hybrid space that IT systems are involved in the construction and structure (Beaude, 2012. Vitali Rosati-, 2016).

If it is appropriate to reverse the paradigm adopted in 1990 and said that the space we live in is a digital space, how can we characterize this space? You can correctly answer this question without first formulation of a working definition of the concept of space. While it is impossible to conduct a comprehensive analysis of this issue, however important, however we can clarify in what sense we use this concept. In 'other areas' (1984), Foucault explains that the space was conceived in the history of thought as location, size and location. In the Middle Ages, the space was organized hierarchically. Its architecture was stable and defined by transcendent forces. The area was the location of objects in this hierarchy. This pattern changes again radically Renaissance where space is interpreted mathematically as a scope, uniform extension that can be measured objectively. The space becomes the set of points can be identified using numbers (ie, the idea Gal-

ilean and Cartesian space, which can be represented with three axes numbered).

In modern and contemporary societies, the space was rather conceived as location, that is to say, like all relationships between objects. It is this sense that we consider here. Relations between objects can be several orders may indicate the distance (near / far), accession (in / out, against a group defined by example), visibility, relevance, etc. These relationships are distinguished as they can lead values: space, in this sense, is symbolic. For example, the fact that someone belongs - or does not belong - to belong to a group called mean - or not - to a specific identity. Or the fact that someone is more or less visible reflects its level of importance and power within a particular group. To understand the space,[5]. The position of an object in space and falls all the reports rather symbolic symbolic that this object has with other objects in space in question. So we considered the TCH. The indigenist aspect of the Jindy-worobak program and the imperative be-hind it also complicates the various at-tempts to classify them as either anti-modernist provincial isolationists or, con-versely, modernist primitivists. The tradi-tions remain distinct, since the imperatives underlying the settler-colonial compulsion towards indigenism are not commensurate or reducible to those underlying the metro-politan modernist turn towards primitiv-ism. Whereas the latter seeks to recuperate an already superseded and generic state of being as a means of overcoming or escaping a modern malaise conceived in universal (read European) terms, the former seeks to appropriate aspects of a particular and em-placed alterity for the purposes of attaining an always and already desired futurity within a specific locale, the very conditions of which compel their supersession.

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Cloudless Thunder Milton in History

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Abstract.

Writing to a continental admirer, Peter Heimbach, in August 1666, Milton makes it clear that for much of his career he had been an English patriot, a man who had once proudly signed himself, when travelling abroad, 'Joannes Miltonius, Anglus,' and who had identified himself as 'Englishman' on the title pages of his LatinDefencesof the English people.[1] Yet despite its seductive attractions, patriotism, he reflects, had not rewarded him late in his career and in the cold political climate of Restoration England: 'after having allured me by her lovely name, [patriotism] has almost expatriated me, as it were

***Keywords**: John Milton, history, continuity,patriotism*

The political and religious upheavals of the English Revolution had a complex effect on Milton the nationalist writer: they generated new nationalist fervour, created enormous expectations for national renewal and reform, and yet generated acute anxieties and disappointments expressed in his controversial prose works. Nevertheless, if Milton agonized over the English nation and expressed deep ambivalence about it during the revolutionary decades (as we began to see in the introduction to this book), he was hardly the only godly contemporary to do so. In an impassioned speech delivered by Oliver Cromwell to Parliament in September 1654, the new Protector lamented... The feminist voices of the Renaissance never coalesced into a coherent philosophy or movement. This happened only with the Enlightenment, when women began to demand that the new reformist rhetoric about liberty, equality, and natural rights be applied to both sexes.

Initially, Enlightenment philosophers focused on the inequities of social class and caste to the exclusion of gender. Swiss-born French philosopher Jean-Jacques Rousseau, for example, portrayed women as silly and frivolous creatures, born to be subordinate to men. In addition, the Declaration of the Rights of Man and of the Citizen, which defined French citizenship after the revolution of 1789, pointedly failed to address the legal status of women.

Female intellectuals of the Enlightenment were quick to point out this lack of inclusivity and the limited scope of reformist rhetoric. Olympe de Gouges, a noted playwright, published Déclaration des droits de la femme et de la citoyenne (1791; “Declaration of the Rights of Woman and of the [Female] Citizen”), declaring women to be not only man’s equal but his partner. The following year Mary Wollstonecraft’s A Vindication of the Rights of Woman (1792), the seminal English-language feminist work, was published in England. Challenging the notion that women exist only to please men, she proposed that women and men be given equal opportunities in education, work, and politics. Women, she wrote, are as naturally rational as men. If they are silly, it is only because society trains them to be irrelevant.

As a result of the slowdown of the national question in 1980, Quebec literature testifies to the rise of migrant writing, and called the poet Robert Berrouet Oriol in 1986. Note written as Québécoite The (1983) Régine Robin, How to Make Love to a Negro without tiring (1985) Dany Laferrière, the memory of water (1992) and Chen Ying mirrors Pavilion (1995) sergio Kokis which all suggest a renovation making literary aesthetic break with tradition, infusing new issues: migration, exile, debates about identity and otherness in Quebec, to mention only the most pregnant. Robert Dion, in 1997, notes that "Quebec literature allows [then] impregnated by global movements, in particular by the thought of postmodernism - a deterritorialised and thought, suitable for all hybridizations" (p 189) .. Even if a certain saturation of the category is felt by the 2000s, some writers still resonate with its literary themes that marked the end of the last century. Kim Thuy, through its Vietnamese-pen, reflects the persistence of these questions in writing Quebec, although it remains relevant. ru (2009) Man (2013) and sixth (2016) and to express all three problems that deregulation of the post-national context and their propensity to mutual cultural influence. In these novels now describe as postexiliques1 to "describe the unique aspect of stories that are no longer constrained by traditional forms of" (Harel shift, 2005, p.20), Kim

Thuy offers a new hybrid poetic in Quebec where 'another has always been multiple. In this article, I will be examining the importance of trace evoked by Pierre Nepveu writings migrants, mainly manifested in Kim Thuy linguistic and culinary. Through persistence identity debates in our corpus, importance of trace evoked by Pierre Nepveu writings migrants, mainly manifested in Kim Thuy linguistic and culinary. Through persistence identity debates in our corpus, importance of trace evoked by Pierre Nepveu writings migrants, mainly manifested in Kim Thuy linguistic and culinary. Through persistence identity debates in our corpus, the importance of linguistic clues

Pierre Nepveu noticed in 1988 in the ecology of the real, the migrant Quebec imagery itself as "a trace universe of concrete actions" (p. 202). The plurality of migrant identity gush test very tear-off material in the literature. Their expression is then plays in particular circumstances, and through the tensions, paradoxes, limits "(p. 202) While it is very different in their stories, novels Kim Thuy are the discovery of a caesura geographical area before, that of diaspora Vietnamese in Quebec. ru grabs the story - you could almost believe autobiographical - Nguyễn an Tinh, a Granby Vietnamese in retrospect raises his gaze on his personal history, which inevitably part of the collective history of the boat people flying in 1970 MAN a bit ' the distances from this traumatic experience saying sentimental relationship, but also the hybrid process of acculturation of Vietnamese arrived to adulthood in Quebec after a childhood on the banks of the Mekong. VI, his most recent novel, tells the transition to adult life of a shy teenager in exile, surrounded by his mother and his brothers, between Quebec City and Montreal. This tension of Kim Thuy characters, which is first of all the space, is emblematic of migrant writing: Régine Robin, of French origin, stipulated for example in Love Yiddish but the hybrid process of acculturation of Vietnamese arrived as adults in Quebec after childhood on the banks of the Mekong. VI, his most recent novel, tells the transition to adult life of a shy teenager exiled, She surrounded by his mother and his brothers, between Quebec City and Montreal. This tension of Kim Thuy characters, which is first of all the space, is emblematic of migrant writing: Régine Robin, of French origin, stipulated for example in Love Yiddish but the hybrid process of acculturation of Vietnamese arrived as adults in Quebec after childhood on the banks of the Mekong. VI, his most recent novel, tells the transition to adult life of a shy teenager in exile, surrounded by his mother and his brothers, between Quebec City and Montreal. This tension of Kim Thuy characters, which is

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The period between the two languages, hybrid and plural language system is an important sign of topical tearing Kim Thuy. The mother tongue, the Vietnamese here, gradually lost, and re-registration in another language system is done only partially. The characters of his novels remain permanently under French students in Quebec while sometimes polarizing relations with regret in Vietnamese: "I had to learn my mother tongue, I had given up too soon." (Ru, p. 88) The hybridity the language system is materialized in a nearly constant translation of expressions from the source language, often on the margins of the text. ru opens on a first occurrence of this phenomenon, in support of the dictionary: "In French, ru means" brook "and, figuratively" flow (tears, blood, Silver) "" (Historical Dictionary). In Vietnamese, ru means "lullaby", "rock". "(Ru, p. 7) He also takes the tension of language, this time on the physical side of the page. Some vocabulary words are translated in the text, even when they are not mentioned in it, to attend a authentic contextualization in situ. Some specific cultural elements of the country are listed in their own language, accompanied by an equivalence in the host language, as ao dai (Man, p. 20), Vietnamese-cut tunic, the mother of the narrator man brings elegance. Other cultural practices are also presented simultaneously in both languages, such as traditional poetry known to all Vietnamese, endlessly repeated by his mother: "(Historical Dictionary). In Vietnamese, ru means" lullaby "," rock. "" (Ru, p. 7) it also takes the power of language, this time on the physical side of the page. Some vocabulary words are translated in the text, even when they are not mentioned in it, to attend an authentic context in situ. Some specific cultural elements of the country are listed in their own language, accompanied by an equivalence in the host language, as ao dai (Man, p. 20), Vietnamese-cut tunic, the mother of the narrator as a man carries with elegance . Other cultural practices are also presented simultaneously in both languages, such as traditional poetry known to all Vietnamese, endlessly repeated by his mother: "(Historical Dictionary). In Vietnamese, ru means" lullaby "," rock. "" (Ru, p. 7) it also takes the power of language, this time on

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Trong Jam bằng sen gì đẹp

Lá xanh, bong Trang lại chen Nhuy Vang

Nhuy vang bong Trang, The xanh,

Gan Chang Bun hoi ma tanh mui sandwich.

In the marshes, what it is more beautiful as the lotus, Where competition green leaves, white petals and yellow stamens, pistils yellow, white petals, green leaves,

Near the mud, but his stench. (Man, p. 81)

A few pages later, this poem by Rumi, Persian poet of the thirteenth century built at the turn of a conversation:

A fine apple hanging in love with your stone, That perfect shot derive my clips.

An attractive suspended apple in love with your roller the perfect start to cut the stem. (Man, p. 87)

However, the translation process takes a few detours and sometimes deal with situations that appear to be intractable. The multiple meanings of certain terms and areas creates problems that lead to question the narrator of man takes gladly. The Vietnamese GHE I can for example be translated as "cool mom 'or' mother mangy" (Man, p. 23), thereby affecting more or less directly on the meaning and the idea that the reader is his stepmother. Obviously volunteer for learning a second language, the narrator is particularly interested in the etymological path of words, as long as they suggest some inconsistencies in a new look:

The transition from one system to another stumbles on the language features in which learning too formatted inconsistencies "between French and English, the false friends lay snares, and each time, I gave in." (Man, p. 123) the translation process then fight between two disparate linguistic operations and whose equivalences are necessarily approximate. The narrator recalls that "although the Vietnamese is written in his day, most of the words still bear traces of the ideograms original image" (VI, p. 30). He is interested in breaking the Chinese ideograms few

pages later also - to join her husband stationed in Shanghai - analyzing derivatives and associations: (. VI, p 70)

The distance is also apparent through the lexical richness do not necessarily find a language to another. Ru The narrator believes that "the act of love is the translation from one language to another, must be learned" (ru, p. 104), the steady recovery VI, which focuses on the plurality lexical verb " love "in Vietnamese:" love to madness, I love to be frozen as a tree, love until he lost consciousness, fatigue, abandonment of self "(vi p. 104). but positives - - The comic situations are multiplying, especially when he sees learning its limits with regard to the practice of the language: the idiomatic, for example, leads to occasional misunderstandings: "The first time I heard the expression Quebec" are you in my bubble " I thought my interlocutor told me his friendship for allowing me to be in her thoughts, on the inside, while he actually wanted me to let myself go. "(VI, p. 59) In Vietnam, the phonetic closeness of some terms and the importance of differentiation accents here and there to create dissonances that point in the narrative among the tourists traveling in Asia, as in the words" urinate "and" pepper "" These two words differ only by an accent, an almost imperceptible tone for the untrained ear. A simple accent to a simple moment of happiness. "(Ru, p. 129) Although the translation is ambiguous, even in times gruesome, sometimes this process remains inert, as simply impossible. The original language reflects a first cultural reality, which it is located in a spatial or geographical context, but in the sixth, which is also found in the experience of time - historical time - she is struggling to "the Vietnamese language I knew was marked by exile and frozen in an old reality , the one before the presence of the Soviet Union and close ties with Cuba, Bulgaria, Czechoslovakia, Romania ... "(vi p. 100-101), the narrator then there is the living testimony of a language and a frozen history and downtime when he left for the host countries. On the contrary, in language and cognitive process that characterizes the discovery of the host language, Kim Thuy combines the living language through recurring figures in ru and MAN would like allegories of language. These adjuvants, often elderly, language and are critical to the source of the French transmission narrators for these migrants. In ru, this is Mr. Minh, the owner of a Chinese restaurant in the Côte-des-Neiges, where the father of the narrator was working as a delivery man, who "overcame the desire to write" him (ru, p 97 .):

He, who was not the sky that had saved was writing. He wrote several books during his years in re-education camp, and always on the single piece of paper that had a page on top of another,

one chapter after another, a story without result [...] recited to me the words to the user dictionary: nummular, whining, quadraphonic, in extremis, Sacculina, logarithmic, bleeding ... like a mantra, like a march towards the void. (Ru, p. 97)

The narrator tells of Man also has a neighbor who she calls "a living dictionary" (Man, p. 59)

The neighbors considered crazy, because he gave daily as jambosier, where recite French words and their definitions. His dictionary is held against him throughout his youth, he had been confiscated, but continued to turn the head [...] pages.

Humer: suck the nose smell. Smelling the air. Humer wind. Humer fog. Hume fruit! Hume! Jambose, also called the love apple in Guyana. Hume! (Man, p. 59)

The narrator is captured by language, that persists you well after the transition in the host countries.

Culinary mediation

Another major brand is well up in the poetic hybrid Kim Thuy through the culinary universe that inhabits it. Those who have studied the author's personal journey Quebec "rose-colored glasses" 2 remember his debut in his Ru Nam restaurant of Notre-Dame in Montreal, before the media success of his first novel ru. In his writings, the traditional dishes, either Vietnamese or not, is like a first cultural mediation between peoples, particularly present in the sixth. The kitchen then erected in sharing the tradition for expatriate communities in Montreal celebrating the new year with the Association of Vietnamese women of Quebec Complexe Desjardins sell the "Rolls, stuffed ravioli, hot cakes, cassava cake" (I, p. 81) in the kiosks. Food is also l ' chance for intergenerational transmission of files through the preparation of traditional dishes, "But the food has settled there, his mother and me, since I was the one who found the ground that the tooth had broken into their obsession with a ligament chicken feet sold in the front window of the house. "(VI, p. 73) the food will be the size of a fundamental cultural heritage carrier of a tradition handed down from generation to generation. In addition, Kim Thuy spontaneously gives a historical perspective to the discovery of the food. The field of culinary and is the site of a collective history reinvestment through the sharing of food. since it was I who found the ground that the tooth had broken into their obsession with a ligament chicken feet sold in the front window of the house. "(VI, p. 73) The food will be the size of a fundamental cultural heritage carrier of a tradition handed down from generation to generation. In addition, Kim Thuy spontaneously gives a historical perspective to the discovery of the food. The field of culinary and is the site of a collective history reinvestment through

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I tried to take a few pieces of twenty years of the Vietnam behind the Iron Curtain dragging restaurants-tables. Opposite my hotel, there were several. One offered chopsticks liver sausage, other noodles sauteed and more, Tonkinese soups. I ended my day with this soup that nothing like cooked in Montreal, Los Angeles, Paris, Sydney and Saigon seemed. The hanoïenne version sold only with a few slices of beef bleeding, while I had always eaten this dish with a dozen ingredients, including tendons, stomach, hock, Thai basil, bean sprouts ... (I, p. 102)

More than a cultural, culinary takes the form of ru duties, in which the narrator intends to defend the memory of men imprisoned in diet re-education camps in 1970 and their wives, who brought them some food not knowing if they were alive: " in memory of these women, I prepare from time to time the browned meat to my son, to preserve, to repeat these gestures of love. "(Ru, p. 44) This tradition is broken by supplying the North American context, which marks only very rarely cultural transmission or a duty of memory. He The narrator is surprised "that he could not help noting with sadness that his American wife fed him mainly frozen foods" (VI, p. 124). Frozen plates, wide cells indefinitely, so are the symbol of an identity loss celebrated in the new continent of mass culture. This denial of otherness identity in foreign traditional dishes and leads some of the stars lie border from not declaring the food that lead - "I have nothing to eat" (VI, 124 p.) - confessing this fact some acculturation obscured by neglect of Vietnamese culinary practices. For a contigu-

ous phenomenon, the report reflects the culinary alike cultural alterity that is synonymous with regular travel and discovery, symbolic minimum. In the sixth ever, examples of these are culinary flooding elsewhere. The father of the narrator, diplomat, returns from his travels unknown specialties in Vietnam: My father was reported discovery delights us also, from anise Flavigny foie gras, through melons sometimes available in some French restaurants in Saigon. "(VI, p. 42) This discovery of space foods creates a culinary mapping space, the place sometimes offering only reality that his food specialties. A few pages later, the food is associated with other inscribed cultural practices in space through Tan, a friend of the brothers of the narrator: the place sometimes offering only reality that his food specialties. a few pages later, the food is associated with other inscribed cultural practices in space, through Tan, a friend of the brothers of the narrator: the place sometimes offering only reality that his food specialties. a few pages later, the food is associated with other cultural practices inscribed in space, through Tan, a friend of the brothers of the narrator:

Tan introduced us to spaghetti carbonara, then with bacon and Parmesan. He sang songs in Italian Pavarotti and imitating. He showed La Dolce Vita and all other Marcello Mastroianni film. He showed to my mother and me paso doble, tango, cha-cha-cha. Black Magic Woman Santana still turning heads at the rhythm of "one, two, cha-cha-cha." (I, p. 84)

However, the food turns increasingly anchored in space and sometimes allows an escape, as it is fictitious. The brother of the narrator is so hired a Japanese restaurant where "there [is] guests traveling to Kobe" (VI, p. 51). Despite his Vietnamese origin, "his acrobatic movements agreement ingredients he [e] Japanese identity [...] and nourriss customers [ENT] their exotic dreams" (VI, p. 52). Yet the culinary draw a clear demarcation between the country of origin and the host country and a brand identity that renews the debate on diversity in Quebec: "It 'obvious that some tastes are exclusive and draw a strong identity border." (man, p. 80)

A renewed otherness

The appearance of migrants written in 1980 has weakened the Quebec tradition, which was part of the literature of the earlier device editorial indisputable Paris center. The stories of Robin Laferrière or Kokis have therefore set up a secondary space in a Quebec literature whose actions have rarely been challenged, as demonstrated by the persistence of the soil until mid-1940 and that the issue of the national project. Migrant scriptures, tangible guarantees of discursive diversity, they are put on the sidelines of a minority literature now and then helped

strengthen the field Maggiore Quebec as literature: "So, creating its own periphery, Quebec literature have solidified his seat identity." (Harel, 2005, p. 23) in parallel, Quebec literature has invested questioning of identity and otherness, adding complexity to the cross-cultural debate and pluralism that characterizes it, and especially the ability of Quebecers to determine for itself if it is another. Stone Nepveu evokes "ambiguity of this Quebec about diversity, dragging goes from" recognizing the other "on" the other is "" (p. 202). This inherent problem with the trans-culture is reflected in the novels of Kim Thuy. The migrant character then deletes promptly for the benefit of the migrant framework ignoring these specificities. In humans, the denial of the Quebec identity relegates plurality some migrants into the margins: "He was of those who have lived too long in Vietnam to become Canadian. And, conversely, who have lived too long in Canada to Vietnam again. "(man, p.

A cross-cultural specificity of the writing of Kim Thuy seems to be his attachment to the name and symbol that confers. Onomastica is obviously a practice rooted in a culture and language, and the importance of the name varies from one to another, as shown by the Vietnamese exile in Quebec for the protagonists of Kim Thuy. In the crossing of the boat people, ru complaint anonymity as an affront to the face of death, but also a blatant loss of identity: "The others, who had sunk during the crossing had no names. They are anonymous dead." (Ru, p.24), as the name is a heritage that is passed from one generation to another: "He expressed his pride at having created both an empire and an enviable reputation by repeating his name for each his children:" Thérèse Le Van An, Jeanne Le Van An,. Marie Le Van An ... and my father, Jean Le Van of the Year "(. VI, p 12) However, the identity of migrant slip deduced dissolution of onomastica evident by the transition from one language to another:" history Vietnam, with a capital H [...] posed the accents of our water names [...]. He has also exposed our names to their senses, reducing foreign and strange sounds in French. (. Ru, p 12) "it, however, reveals that onomastics may show some failures before the transition in space: It has also exposed our names to their senses, reducing foreign sounds and strange in French. (. Ru, p 12) "it, however, reveals that onomastics may show some failures before the transition in space: it has also exposed our names to their senses, reducing foreign and strange sounds in French. (. Ru, p 12) "it, however, reveals that onomastics may show some failures in space before the transition:

My name, Bao he has shown the benefit of my parents

protect smaller. "If translated literally, I

small microscopic Precious. "As in most cases in Vietnam, I was not able to be in the image of my name.

Often the girls who call themselves "white" (Bach) or

Snow "(Tuyet) have a very dark complexion, denominated boys

Power "(Hung) or" strong "(Mạnh) fears the larger trials. As for me, I grew more and much better than average and the same impulse, I throw out the box. (I, p. 30)

For the mother named Xuan, the same onomastique hijacking applicable: "He agreed right away that the kids never would tell him:" You are my spring, "though his birth name, Xuan, meaning" spring "and has lived in a place called "the city of eternal spring." "(VI, p. 18) the Vietnamese tradition thus gives a symbolic name and invite us to consider onomastica not as a science, because it reveals failures evident in the facts, but as a predestination figurative physical or personality. However, Kim Thuy clearly highlights the inconsistencies of these ancient practices, particularly regarding the trauma " My name I do not predestined to weather the storms of the deep sea and even less to share a hut in a refugee camp in Malaysia with an elderly lady who cried day and night for a month without explaining who they were fourteen children who accompanied him. "(. We, P 45) The slip onomastic from one language to work in a logic of absorption and transformation, as a linguistic loans language to another system:

My grandfather had never protested when the teachers were given a French name. For lack of knowledge, by an act of resistance, his parents were not his given. So in classes from year to year, from one teacher to another, he had a new name, Henri Le Van An, Philippe Le Van An, Pascal Le Van An ... Of these names, maintained and Antoine Le Van An transformed in the last name (VI, p. 10)

Despite wandering onomastica grandfather of the narrator, the Vietnamese name becomes the French name, that later generations have inherited, although its origin is in the will to resist through language.

Meanwhile, the otherness plays in the hyphenation of the subsidiary. Exile, often traumatic, interferes with genealogical gaps, which are similar to the cultural implicit broken by the passage of Vietnam in Quebec. The narrator of Man evokes the confused attitude of his guardian face female figures surrounding it:

His approach [...] was that of a man uncertain, lost between the two worlds. He did not know if he had to cross the line before or after women. He did not know if his voice would be that of matchmaker or her. His hesitation when he spoke to the mother we all terraced.

He called hodgepodge "big sister" (Chi), "Aunt" (CO) and "great-aunt" (BAC). (Man, p. 15)

Inconsistencies regarding the country of origin and traditions of the host country reflect a discomfort with cultural practices. MAN is also emblematic of this malleability of post-traumatic genealogy from when the narrator reveals the front pages that does not know his father: "I did not know my father." (Man, p. 34) However, the genealogical groups are concise in the novels of Kim Thuy. The Vietnamese tradition gives the importance the Quebec Genealogy culture is partly ignored, "When the Vietnamese meeting, the village and the original family tree are the two themes that open most conversations because we firmly believe we are what our ancestors were, that our destinies meet lives gestures that preceded us. "(man, p. 53) As mentioned by the narrator of you, the Vietnamese tradition places a responsibility for the success that transcends generations. It does not belong to one person, but it's part of a family line: "The success of a child's parents and his ancestors." (I, p.60) Ru also defends the polarization of a family responsibility by duty that binds the narrator to his mother in the personal history, but also the collective history of the Vietnamese diaspora in Quebec after the trauma of exile: It does not belong to one person, but it's part of a family line: "the success of a child's parents and to his people. "(I, p.60) Ru also defends the polarization of a family responsibility from the duty which binds the narrator to his mother in the personal history,

My birth was instructed to replace lost lives.

My life had a duty to keep my mother.

My name is Nguyễn An Tinh and my mother, Nguyễn An Tinh. My name is a simple variant of her since only a point as I differ from her, apart from her, I dissociate themselves from it. I was an extension of her, even in the direction of my name. In Vietnam, its means "peaceful environment" and mine, "peaceful inside." For these almost interchangeable names, my mother confirmed it was because of it, that I would continue its history. (Ru, p. 11-12)

The narrator then binds here onomastica in genealogy. Yet the Vietnamese tradition also allows symbolic changes in genealogy. The narrator of Man evokes the multiplicity of matriarchal figures of Vietnamese tradition. Aunts, like mothers, are responsible for the education of children:

Often, aunts in a family are called "mother"because they have almost the same duty and the same check on the welfare and education of children. "(. Man, P 109) Thus, even though she knows her biological mother, the narrator of Man

is symbolically adopted from a friend who fill different roles:" Even before a word is spoken, and we became friends with the time, the sisters. He adopted as his adopted daughter. "(Man, p.54) The genealogical groups also play in the heart of the trauma. The hold of the boat during the crossing of boat people from Vietnam to China's coast, became the scene of a reshuffle and sometimes a complete overhaul of the genealogy its occupants: "In this isolated world, friendships created the slightest connection. Two classmates became sisters, both natives of the same city helped each other cousins were two orphans a family. "(VI, p. 46) The report to the otherness of post-exilic Kim Thuy materializes literature then through a Vietnamese battered tradition in its onomastica and genealogy. The contact with the transcultural, Quebec context is then defined as specific to a cultural hybridization

Hybridizations and cultural memory

Pierre Nepveu ecology of reality, called the writings Quebec migrants as "a cultural context in which the loan is often easy, the quiet hybridization, cosmopolitanism harmless" (p. 204) and was therefore in favor of all types of hybridization , cultural, listen, and so literary. He then took the example of Québécoite Régine Robin in 1983, which, according to him, showed a desire to "note any differences inventory, catalog, classification" (p. 204). This fragmentation in the form of the experience of the multiplicity of cultures persists in the post-exilic Kim Thuy literature, with redundancy - collecting stories that seldom more than one page - shows a certain permeability. ru The narrator,

I say fragments of my past as if they were stories, humorist comic numbers or tales of faraway places with exotic décor, with unusual sounds, parodies characters. (P. 141).

Stanton drew up the “Declaration of Sentiments” that guided the Seneca Falls Convention. Using the Declaration of Independence as her guide to proclaim that “all men and women [had been] created equal,” she drafted 11 resolutions, including the most radical demand—the right to the vote. With Frederick Douglass, a former slave, arguing eloquently on their behalf, all 11 resolutions passed, and Mott even won approval of a final declaration “for the overthrowing of the monopoly of the pulpit, and for the securing to woman equal participation with men in the various trades, professions and commerce.”

Yet by emphasizing education and political rights that were the privileges of the upper classes, the embryonic feminist movement had little connection with ordinary women cleaning houses in Liverpool or picking cotton in Georgia. The single nonwhite woman’s voice heard at this time—that of Sojourner Truth, a for-

mer slave—symbolized the distance between the ordinary and the elite. Her famous "Ain't I a Woman" speech was delivered in 1851 before the Women's Rights Convention in Akron, Ohio, but Truth did not dedicate her life to women's rights. Instead, she promoted abolitionism and a land-distribution program for other former slaves. In the speech, Truth remarked, "That man over there says that women need to be helped into carriages, and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages, or over mud-puddles, or gives me any best place! And ain't I a woman?"

Although Seneca Falls was followed by women's rights conventions in other states, the interest spurred by those first moments of organizing quickly faded. Concern in the United States turned to the pending Civil War, while in Europe the reformism of the 1840s gave way to the repression of the late 1850s. When the feminist movement rebounded, it became focused on a single issue, woman suffrage, a goal that would dominate international feminism for almost 70 years.

After the U.S. Civil War, American feminists assumed that woman suffrage would be included in the Fifteenth Amendment to the U.S. Constitution, which prohibited disfranchisement on the basis of race. Yet leading abolitionists refused to support such inclusion, which prompted Stanton and Susan B. Anthony, a temperance activist, to form the National Woman Suffrage Association in 1869. At first they based their demand for the vote on the Enlightenment principle of natural law, regularly invoking the concept of inalienable rights granted to all Americans by the Declaration of Independence. By 1900, however, the American passion for such principles as equality had been dampened by a flood of Eastern European immigrants and the growth of urban slums. Suffragist leaders, reflecting that shift in attitude, began appealing for the vote not on the principle of justice or on the common humanity of men and women but on racist and nativist grounds. As early as 1894, Carrie Chapman Catt declared that the votes of literate, American-born, middle-class women would balance the votes of foreigners: "[C]ut off the vote of the slums and give to woman…the ballot."

This elitist inclination widened the divide between feminist organizers and the masses of American women who lived in those slums or spoke with foreign accents. As a result, working-class women—already more concerned with wages, hours, and protective legislation than with either the vote or issues such as women's property rights—threw themselves into the trade union movement rather than the feminists' ranks. Anthony, however, ceded no ground. In the 1890s

she asked for labour's support for woman suffrage but insisted that she and her movement would do nothing about the demands made by working women until her own battle had been won. Similarly, when asked to support the fight against Jim Crow segregation on the nation's railroads, she refused.

Tenure of Kings and Magistrates

John Milton, The Tenure of Kings and Magistrates (1649), title page.

Milton's political views can be seen with particular clarity in relation to the execution of Charles I. Arguments both for and against Charles' reign exhibit a distinctively legal approach to scriptural exegesis (i.e. to the systematic interpretation and citation of passages from scripture). During his trial, Charles refused to make a plea to the court, claiming that no court could possess the necessary authority to try him. In thus denying the accountability of the monarch either to his subjects or to the law, Charles asserted that his rule was divinely ordained. The belief that the monarch is answerable only to God finds Biblical support in the Old Testament's records of God's endorsement of the kings of Israel and Judah, and in the New Testament in Romans 13:1-2. Writing in The Tenure of Kings and Magistrates (which was published only a month after Charles' execution in January 1649 and which serves primarily to justify the regicide), Milton adopts a markedly different interpretation of scripture:

> No man who knows aught can be so stupid to deny that all men naturally were born free, being the image and resemblance of God himself, and were, by privilege above all the creatures, born to command and not to obey. (CPW, III.198)

The emphasis here is upon the nature of the created order, and upon man's position as part of the divine hierarchy. Milton argues that a tyrannical ruler contradicts this divine order, and that the role of the king is primarily to maintain this order, rather than to destabilize it. Arguing conceptually, historically and legally, Milton claims that the king must be understood as a servant of the people, bound to their service by the vows made in his coronation. He argues:

> It follows that to say kings are accountable to none but God, is the overturning of all law and government [...] for if the king fear not God, [...] we hold then our lives and estates by the tenure of his mere grace and mercy, as from a god, not a mortal magistrate. (CPW, III.204)

Milton's argument is sublimely clever. He contends that for the king to make himself answerable only to God is to make himself a god, heretically contradicting the divine ordering of creation. However, whilst Milton's argument contains a cunning blend of biblical exegesis

and political pragmatism, his influence from classical sources is clear. His definition of a monarch is rather incongruously drawn from Aristotle, and his repeated emphasis on the idea of tyranny evokes both Greek political thought and Latin writers such as Plutarch and Tacitus. The Tenure of Kings and Magistrates thus serves as a useful microcosm for broader aspects of Milton's politics: the blend of politics and religion, the importance of textual learning in his thought, and the unification of biblical and classical references, which would come to its fullest expression in Paradise Lost.

Poetry and Politics

It is important to recognise that just as Milton's political writings attain an extraordinary forcefulness through the use of literary devices, his poetry often overflows with political fervour and antagonism. Writing in Areopagitica, a tract denouncing restrictive censorship, Milton famously describes 'a noble and puissant nation rousing herself like a strong man after sleep, and shaking her invincible locks'; he goes on: 'methinks I see her as an eagle mewing her mighty youth, and kindling her undazzled eyes at the full midday beam' (CPW, II.558). The imagery is poetic, and the tone is elevated. The reverse effect can be found in many passages of Milton's poetry. In the penultimate speech of Samson Agonistes, Samson (before leaving to massacre the Philistines by pulling their temple down on their heads) argues: 'Masters' commands come with a power resistless | To such as owe them absolute subjection' (1404). In his consideration of divine authority, Samson seems to adopt the tone (and even the arguments) of Milton's early political writings. Both Samson contemplating mass murder and Milton attempting to justify regicide seem to fall into the same state of mind, and to share a common means of expression.

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General notes on the multicomponent complex sentences, composed of functionally different components

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Abstract. *The article deals with the question of understanding the syntactic status of multicomponent complex sentences in Azerbaijani linguistics. Investigate constitutive setting parameters mentioned structures as syntactic units. Summarizes the different concepts of the study of multicomponent complex sentences. The article considers the matter of compherension of syntactical status of semicomponental compound sentences in general linguistics, as well as the matter of establishment of the constitutive parameters of mentioned constructions as syntactical units. It summarizes various concepts of study of the semicomponental compound sentences in Russian and German studies. The article distinguishes specific semantic-structural properties, differentiating given constructions from stylistic-textual unit.*

Key words: Multicomponental sentences; complex sentences; isomorphism, aphorism, construction, semantic structure.

Introduction

The problem of multi-complex sentences not found its serious and systemic analysis in the general theory of syntax. (1). This aspect of a complex sentence (as well as MCCS) is a multilateral problem. We are interested aspect of the problem is to secure semantic structural integrity MCCS understanding them as special syntactic units in said plane.

Speaking of different types from a functional point of view of the components naturally have in mind such structures MCCS, the components of which ("simple sentences") there are different types of speech objectives: here there is the union of declarative sentence with an interrogative sentence (or sentences), imperative sentences with narrative and et al.

Different types of components is also observed on the background of the category in the affirmative, negative modality.

- I have not regretted that has given one bowl of rice when you Brav her armpit, talking about his father's house, did I tell you why you destroy this house? (Vezirov, regret later will not work).

- (Suleiman) You go, you take a wife uneducated, she does not understand a damn thing, and the educated can not say that Rise of here, sit there (M.Ibrahimov, Life, IV picture)

- [Sharif] Now you do not hit, I did not fall, where did this kid? (D.Dzhabbarly, Diamond II picture).

- Whom I did wrong, that happens to me so much trouble, my child so much slander ?! (M.Ibrahimov, Moth. I part, chapter 5).

As can be seen from the examples, like ICP ISCO also the target may be composed of different types of components. However, multi-component and multi-component compound sentences compound sentences in this sense are in a different position: the components (or parts) of the first can maintain its relative individuality: offers "Here you do not hit, I did not fall, where did this kid?" in a relationship works with the previous part, and semantic relations in connection contrast. Functional strength component with a question can not grasp the meaning of the prepositional; For comparison: I agree with what you say, but how did this child? = Almaz Khanum yet betrothed, and the bride is not here, then how did this child?

Those familiar with the content of the play have the ability to more accurately understand the interconnects semantic relationship of these proposals. In fact the overall design can also be given in two separate proposals. Then interrogative sentence remains entirely, and the previous (prepositional) proposal retains its individual sense (the condition, the cause, the possibility). And this, in turn, once again clearly shows the relative weakness of the syntactic and semantic link slozhnosochinennogo

(Or multicomponent) proposals to each other.

In designs as complex sentences, we are witnessing another picture: a functional "range" includes the entire structure. If the main interrogative sentence, the compound sentence, too, the whole interrogative; if the main clause interrogative, then neutralized by questioning the meaning of the subordinate clause (I forgot (that) when you come = I forgot the time of your arrival)?and finally if the main clause imperative, the design of subordination in general imperative sense. Go, tell the people that the store was robbed. (S.Ragimov, Caucasian eagle XII chapter) = Go tell the people about the robbery warehouse).

In some cases, it weakens the imperious meaning of the main clause, and is forced to be complicit "interrogative sense of the subordinate clause. The reason for this is the meaning of the sentence "I want to ask," "I ask the question," that is a thematic imperative, interrogative position is subject to a pure question (Rem) meaning; compare:

- (Odzhakkuli) No, let him tell me right now. (That) have each building its own master, or not? (D.Dzhabbarly. Diamond,II Act).

- (Odzhakkuli) Well, here you tell me that there is a master in each building, and the creator of each creation. (D.Dzhabbarly. Diamond, ibid, III act).

If we approach the issue in a principled position in complex or multi-component structures, we need to seriously emphasize that the main component of the proposal is a priority with the grammatical position.

Researchers point to the atypical relationships, combinations of incentive proposals to subordinate clause (or suggestions) emphasize their appearance even in colloquial speech (2); It indicates that commanding sense can not keep its distinctiveness in the organic integrity in unity with interrogative sense, because these meanings can not be together, not combined (ibid). Only in sentences composing component with a commanding sense in conjunction with a component of the meaning of a question can retain its own individual meaning: functional face two simple sentences are stored in the following cases:

- Take the jam, or do not like?

- Berry jam, not really something not to like? etc.

In general, Compound and different design (as their multi deriva-

tives) clearly show a non-identity of its components from the viewpoint of functional homogeneity and inhomogeneity. Due to the lack of hierarchical communication components in compound sentences (in spite of their relationship in form and content), compound sentences do not have an objective modality. This is due to the fact that the total predicativity single compound sentence, and, therefore, complex sentences are formed as a linear (Linear), a collection of separate predicative.

The compound sentence and their multi-modality derivates question is somewhat different nature. So, in these structures due to location of components in a hierarchical syntactic context and relationships, they are in a position of greater unity. Despite the existence of an independent predication in components (in terms of formalities) plans and modalities of predicative structure determines general predicatively and modality of the main clause; the ratio of the content of proposals, with the reality of life is regulated by the main clause, neutralized these characteristic features of the subordinate clause is neutralized.

And function of these structures - the components of complex and compound sentences is defined in terms of this approach.

Therefore, in different designs in terms of functionality connecting form different types of components in relation to the complex sentences are wider: the functionality of complex sentences (in terms of objectives and approval / denial) depends on the functional purpose of the main clause.

Okay, what is the reason, that in relation to Mirza you become Hatem, but when it comes to us, you close your pockets calf lace? (Vezirov, "Ruined hearth", 1st act).

Head of the museum knew a lot about Farhad, but did not understand why this guy is so casually refers to the door of happiness which opened in front of him? (S.Ragimov mother Monument, Part I, IV head).

The first sentence of the whole interrogative, although coming after clauses are built as "declarative sentences." A second proposal is a narrative function, despite the fact that the clause of the form built as interrogative. Delivered at the end of a question mark offers a stylistic point of view is incorrect: The head of the museum ... I do not understand (what?) That man relates with indifference to the door of happiness, which opened before him. Clause cannot make the entire struc-

ture of the MCCS-purpose question. Such a possibility has only the main clause.

Grammatical dominance main sentence thus irrespective of the number of components and proves itself in terms of functional purposes. Said quality of the main proposals MCCS system constructed on the basis of both serial communication and parallel communication based on, turns it into a main carrier modal target values. That is why the modal lexical and grammatical elements are not used in subordinate clauses, and often in the lead:

- In short, as we would do better not to disturb the soul of folk artists, and so that the "venerable" joined us from the heart, how to help us? (S.Ragimov mother Monument, VIII chapter).

- Well, it's sort of this says that the husband is not recorded in the farm, and his wife entices? (D.Dzhabbarly. Diamond. I Act).

The main interrogative sentence is usually used in a preposition. In oral conversation, in rare cases, there is the use of the specified component in postposition. Note that the post-positional main proposal is only possible in the development of parallel submission, it is not typical to the MCCS, built on the basis of consecutive subordination: inter positive component interrogative sentence does not occur in the MCCS; it is contrary to the grammatical structure of the multi-component structures:

- If in this position Shalala fall into the fire, if it lashes will fall and it will be sad to go, if the colored garden will turn to her in prison, if I can endure and tolerate even a single moment? (C.Ragimov. Mother's Monument. XIV chapter).

The MCCS, formed on the basis of the communication works and semantic relationships of components are slightly different patterns; and the range of their connection parts is wide with respect to the subordinate structures (3).

For multi-composed structures characterized by open structure (connection list, open an ordinary sequence, etc.).

- What is waiting for me tomorrow, where would I go, how I work, what kind of people will meet, what obstacles come across, whether fulfilled my dreams and desires, what will be my life? (M.Ibrahimov. Moth.II piece 11 head).

The open structure of rows, as seen, the construction of interrogative sentences (components) cannot be the

same type, it is stored to some extent the independence of form components. The relative independence of the components are also characterized by closed structures composed; general construction or as a whole is a question purpose (function), or one of the components is a carrier function interrogative sentence:

- [Rustam bey] I I lost Rashid died, what would happen if Mahmud lost? (Vezirov, "The Tragedy of Fakhraddin" The first act).

- [The second hunter]. Then we, too, will be dragged through the courts: You know what this graze Karim, why did not inform the appropriate places? (Vezirov that Deplete the hearth.III Act).

Systematic study of the MCCS, the components of which have a different functionality from the point of view of the objectives and modalities is one of the emerging issues of the Azerbaijan language syntax. Explore the possibilities and limitations of combining the components of a question and narrative, and the narrative imperative meaning in the composition of these structures, grammatical and logical interpretation of the possibilities and limitations of the combination of components through affirmation and negation remains the object of a separate study.

Due to the fact that at the moment we are not able to penetrate deeply into the matter (the general direction of our goal of another), we just made public notes. But the main purpose of our affecting this question, it is a structure called the MCCS, which in terms of one functional (homogeneity) and more functional (heterogeneity) may fix, in our opinion, like a special syntactic unit as a whole functional structure: retentionist logical-dialectical the relationship between the components, functional entity, the appointment of the general design remains one expression "a picture of life."

Single semantic entity establishes the MCCS and its paradigmatic potential:

- [Kerem] Salmanov gather the office, go to a different place, is it possible in this situation, writing center? (S.Ragimov. Wedding. I act, I picture): + imperative sentence motive offer + interrogative sentence;

- Salmanov, you need to collect the office, we have to go to another place, in such a situation it is impossible to write the center; declarative sentence declarative sentence + + declarative sentence;

- Salmanov, can gather the office: you have to go somewhere else, do not you see in such a situation can not write the center ?; motive offer + + declarative sentence interrogative sentence; etc.

The MCCS submission to the real system paradigmatic forms:

Is known then-will, what troubles you brought on our heads, like you ashes on our head? (S.Ragimov Caucasian eagle, the 38th chapter.);

- Then it will be known what trouble you brought us, as you sprinkled ashes on our heads ?;

- Then he must know what troubles you, we are offering as will strew ashes upon our heads ?;

- What kind of trouble do you bring us as going to pour ashes on our head, then we will know;

- Then it will be known, what troubles you, we are offering as will strew ashes upon our heads; etc.

Single modal-target plan, according to our observations, it is formed in the MCCS submission. Despite the relatively "calm" of the structure, in order to say a word about their satisfactory single modal-target plan separate study is needed. In this regard, the focus should be MCCS and the mixed type.

It should also be separately to emphasize the process of "phraseologies" syntactic patterns in the structure of the MCCS submission, which is quite a common case: stable structure of a complex sentence serves as a component of the MCCS. Modal-target function of the basic proposal, free, quiet in terms of syntax, covers the entire structure, it turns out the whole complex sentence:

- [Hasan]. After all, water is still far! God will help, nothing can happen.

- [Peasant]. Do not you know that the first well knit camel, and then commit to the Lord? (Yu.V.Chemenzeminli. Altuntadzh).

"First good Tie camel kneel and then appoint the Lord." (4) Sustainable complex sentence (saying) serves as a component (Rem) MCCS. Main sentence "Do not you know that" exerts its modal-target effects on the entire structure, making it the MCCS, formally composed of three semantically of two components, an interrogative sentence.

The MCCS will be subjected to this kind of a broad analysis of the relevant part of our work.

Here we are content with such a generalization: a) the MCCS, the components, which are different in terms

of modal target, is one of the issues waiting for their systems research; such a study would reveal how patterns of connections predicative components used in the composition of the MCCS, their potential or connection limitations, and to clarify certain points in the determination of the main types of variant models and complex sentences on this basis;

b) could determine the degree of "phraseologies" (compared with homogeneous structures) the semantic structure of SMEs and the MCCS.

What up to now we note that at this point, our aim is only to maintain the integrity of the MCCS to this aspect, as a special unit of syntax: MCCS remain valuating and in a multifunctional team.

For all these reasons I would like to emphasize the following:

1.Obrazovanie MCCS multi-language system is not random. Because these types of proposals arise from the two main functions of language and speech - as a communication tool and as a means of formation of speech. Thus MCCS are structures having its particular semantic-syntactic structure in the above system, a "proportion" and "range" in the syntax system. And it would be wrong to look at them only as a rich semantic and stylistic or material point of view options for SMEs. They are the result of the description of features in the best life experiences of people with high thinking.

2. Specific MCCS semantic structure, their existence as a special syntactic unit is proved by several factors: a) combines syntactic units "below" itself in the whole structure, act as elements in buildings (in text) "above" itself. This feature ensures the systemic nature of the analyzed structures; b) at the MCCS has its minimal structure (three-way) and enriched form; c) the component structure of the MCCS is often dependent on the amount of components integrity, fragments of life paintings, described by them, the multilateral structure of this (eg. in aphoristic expressions), that at this moment it is impossible to "shorten" the MCCS and lowering it to the level of SMEs .

3. Multi-language MCCS reality can be proved with psycho physiological point of view is used as the segment "one breath" speech, intervenes in a "tonal structure." This factor clearly shows himself and small genres of folk poetry (Bayati, Sayagyi words, sayings, etc.)

4.Semantical structure MCCS has its own laws, its "propositional" scheme. Mandatory (obligatory), the

system of this scheme - the presence of the three components (minimum), at least two of syntactic connection points (one must necessarily flag pole) at points expressing semantic relationships, the nature of the contents structure emanating from the semantic relations, semantic and structural features It consists of a separation of opportunities "nodes", similar to SMEs.

5. The originality MCCS further shows itself in the plane (in aspect) isomorphism; nominative reality language syntactic units (phrases) "low level" is undeniable. The semantic structure of these units finds their analogy to the MCCS level. So, the MCCS on the syntactic field are in the system due to units of a different level and these relations are the proof of concept multi-linguistic reality of both units.

6. Syntax reality MCCS is also proved by the possibility of their component composition be more functionalism. In this regard, these structures have their own internal laws of association (combinatorial possibilities), and this question remains open for a broad study.

7. The ability of the MCCS to act as part of a simple sentence as a single "closed-a" member of the sentence, could reflect their functional and semantic integrity.

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Death by drowing: Marveus Lycidas

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Abstract

The subject of this essay is the ambivalence of Milton and several of his fellow republicans towards military conquest and particularly towards the figure of Oliver Cromwell. The war in Iraq might suggest a modern analogy: conquest looks very different to those delivering and those receiving the bombs. Even from the perspective of the victors, the praise of the conqueror Cromwell could be double-edged. Cromwell, 'the Wars and Fortunes Son,' with his sword held erect before him ('Horatian Ode,' 113–16), could appear to contemporaries as the patron of liberty, servant of the Commonwealth, or as its destroyer, bent on

Keywords: *Milton, teaching, liberty*

This essay examines the politicized sermons preached before Parliament at their monthly fasts in the 1640s, and the way in which the analogies they drew between England and biblical Israel contributed to the definition of English Protestant nationalism. These sermons were preoccupied with Israelite history, and this preoccupation needs to be seen within the

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context of not only the English Revolution but also the early modern habit of thinking about England's experience and identity in terms of ancient Israel. In this essay, I offer an introduction to what is clearly a vast and complex subject.The nature of this inequality matters in the poem; its presence both in the natural order and in arbitrary divine decree causes no end of confusion for the first humans. Lots represent one way to ameliorate the perception of inequality; a lottery preserves inequality but also relies on a contingent, egalitarian principle to function. Characterizing the divine will as a distributor of lots goes some way toward introducing contingency, and mobility, into the cosmos. The discourse surrounding the lot in the seventeenth century informs arguments about the interaction between the inequality of divine distribution and proportional human responsibility in Paradise Lost. In the poem, the idea that God gives each person a "lot" leads naturally to the imperative for humans to interpret their relationship to God proportionally, literally, "according to one's share" (Lat., pro portione). Milton coordinates theological and [End Page 102] mathematical models of proportional thinking about divine and human relationships in the garden, and uses them to define Adam and Eve's experience therein. Reading the discourse of lots in the poem reveals some of Milton's most complex thinking about the imperfect alignment between divine dispensation and the human ability to interpret and structure that dispensation. The "lot" becomes a site where religious belief in a just and all-powerful God intersects with the political and social necessity of understanding and enacting the inequalities inherent in a hierarchical universe.

As Eve indicates with her association of lot with equality, casting lots was often intended as an impartial way to create inequality among things that were previously equal. Just as God could assign different portions to different tribes in the Old Testament by lot,3 so too human legal and political systems could utilize lots to create a fair method of division among those of equal standing.4 The question of God's unequal dispensation has become central to scholarly discussions of the relationship between.. Initially, there was a young woman. She waits,

in a kitchen, standing next to a clock, which "ticks" always fill the soundtrack. The plan is fixed. Since the passage, through the frame of a door ajar, we see celestial waiting, floating eyes in a vacuum. But why is she? The answer will be heard: the noise clock soon a new species mixes sounds of human origin, but no shots less mechanical coughing or regular and insistent of "Mr."4, What then we learned to be trying to do one of his famous fumigation sequences to treat his asthma. The tone of the film is then given: we look celestial waiting for a sign from Mr. Hice awaits the call that it will go through the maze of the house, we never place a roof must pass through it, and the ruler of the area working in one of the writer. However, except in rare moments when epiphanic rings the bell that tells Celeste that she has the right to cross the door that remains otherwise impenetrable as the drawbridge of a castle, these two spaces are the kitchen structuring and bedroom are immeasurable. The only channel of communication between the room and the rest of the apartment is reduced to some sounds, such as the writer cough, Remember that the presence almost ghostly and another lives there, somewhere, between thick walls. If the whole story Celeste is focused by the different actions of the title character, however, they are all aimed at one place: in this room who embodies the writer.

From the beginning, the Adlon creates a voyeuristic relation to space. As part of this goal, we look celestial in its intimacy, while she tries to imagine what can make a good Mr. in his room.

First sight, so Celeste is a film about space. I will never leave the apartment in Paris, and rarely do you explore other parts that his room and kitchen. So we can ask a question: beyond its primary qualities, that is to say, beyond the actual place that has the task of representing (or the apartment and the bedroom Proust), this space is really Proustian? It should be said from the beginning: Adlon does not explicitly adapts research, but indirectly, any of its paratexts, Proustian relationship is not so far removed from the project. By adapting the letter to Monsieur Proust (like all narrative situations of the film correspond to the specific passages and identifiable memories of Albaret) Adlon still unable to offer an original reading

several inherent challenges not only of Proust's life, but the aesthetics of the novel, transforming the tool biographical drama to explore the mechanics of the work. The most important of these challenges is no doubt - and not surprisingly - the treatment of the space, through this problematic place, since it largely inaccessible, in which the writer's room, the space where you rarely, but which are still directed all our thoughts.

So, Celeste makes the room Proustian an empire in an empire. His difficult relationship with the other parts that make up the writer's apartment, since it embodies a closed, exclusive, that does not communicate with the outside. And 'through the staging of this mutual exclusion of qu'Adlon places suitable Proustian poetics of space, such as, for example, theorized Georges Poulet, you remember this thought: "[t] he real space, human space, is not the simultaneity of all the places that it is the mutual exclusion of positions, each of which is per se "(p. 73). This is a Proustian overriding principle that does not necessarily expect to find in a biographical drama. In the novel, his most famous illustration is probably the one walking in Combray where systematically the way Méséglise (Swann) is opposite to the side of Guermantes like the kitchen of Mr. Celeste and chamber, both of these trails embody a completely separate universe. Between Méséglise way and the Guermantes, there is only a difference of degree, but, much more, a difference in nature: "I put them far more than their distances in kilometers the distance there was between the two parts of my brain when I thought of them, one of these distances in mind that they are not qu'éloigner that separate and bring in another plane "(I, 133). Choose to walk around the side of Méséglise then again excluding the possibility of Guermantes. In Proust and signs, Deleuze appoint Proustian this principle of " The Proustian space is largely made up of invisible boundaries that prevent communication between its different parts, as close as you can be in appearance. What Adlon looking for Albaret memories is precisely to take account of this Proustian law repeatedly experienced by the narrator-protagonist research what the possible neighborhood. For this, the director has been able to implement two basic principles, not

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It can evoke in the viewer's mind a well known Kafka's parable, Celeste dare to venture behind the door, but it is only intended for him.

Adlon makes the room a Proustian model that fully understands the language of cinema: brought to the screen, it becomes an absolute outfield. The room is multifaceted and this invisible space, located on the edges of the image, but by its very absence, and insists worried. From this point of view, Celeste is intended as a rich cinematic exercise: the efforts of the film is dedicated to see a place through its absence. Here we find our original situation, now we have to go: one, Celeste expects a sign of life from his employer, which, although, as installed in bed less than ten meters from her kitchen, but it ap-

pears in temporality and in a world in all different points. Anyway, the room will remain outside the field of food, which will increase the fantasized images on this site in Celeste, completely obsessed by it. In fact, having all the time to interpret the sounds coming from the sanctuary of literary creation (cough, walk, hot water bottles of water falling on the floor), Celeste does nothing but produce images of the room that Mr. When it works, time stops and space loses its productivity. In these long waiting times, the kitchen ceased to be a place of work (there are more coffee preparation, water boil or a hot towel) to be transformed into a place of chimeras. What the governor lost here in action, it reinvests in the narrative. Celeste is a contemplative film, except that it does not contemplate the space, but a character who, himself, contemplating the void, with all its forces to project better in space that a mysterious law forbids it. Without having the ability, Celeste attempts to represent the work of the writer, indecipherable task if present. Sometimes, we also have access to heavenly thoughts in motion pictures. These moments usually occur when the apartment is immersed in a silence that has lasted too long. This is Celeste imagines the worst: we see Monsieur Proust's suffocating, unable to reach the bell for help. So, the silence and the darkness of the sky literary creation transformed not only voyeur, but a lot more psychic. Unlike

à Mr. Proust, admits that they have no imagination,

Heavenly fantasize about all the situations that you exhaust the possibilities. It gives life to the dead silence that prevails behind the bedroom door. This is why, even though most of relegates about outfield waiting for ever to update, Celeste still remains a film about the reality of view. As suggested by Barthes in the text entitled "Hold" Fragments of a lover's discourse, "Being that I expect is not real [...]: the wait is a delusion" (p 49) .. And 'in this interpretive delirium caused by waiting for the revelation of the off-screen, dementia and détraquées composed of hallucinatory images, we brought Celeste. The reality of work as a writer is that offered by the Heavenly hallucinations, we spy on ourselves as a voyeur,

This is one of the peculiarities of the film tell us about the life of a writer - and also the most creative period

of his life - without ever really gives us access to the essence of his work. literary creation becomes even more mysterious, and the room that houses it turns into a real sanctuary with smoke fumigation that replaces the incense. Just as the room is the blind spot of the house, the creation itself is the outer area of the room. This is a very effective method of myth, based on properly cinematic means. The objective recording "own film device and its ontology of" mechanical reproduction " (Benjamin) can not explain the nature of the novelist's work - activities that would not make sense if it were shown - Adlon then had to turn to other means, no less indebted to the aesthetic of the film medium, to demonstrate the specificity of this task Proust spent the last decade of his life if writing can prove remain hidden. In this world visible as film made in each film, you see it's not like one of the most effective cinematic devices to magnify a character, an object or activity. no less indebted to the aesthetic of the film medium, to demonstrate the specificity of the task that Proust spent the last decade of his life: if the writing cannot be demonstrated, it will remain hidden. In this world visible as film made in each film, you see it's not like one of the most effective cinematic devices to magnify a character, an object or activity. no less indebted to the aesthetic of the film medium, to demonstrate the specificity of the task that Proust spent the last decade of his life: if the writing can not be demonstrated, it will remain hidden. In this world visible as film made in each film, you see it's not like one of the most effective cinematic devices to magnify a character, an object or activity. to demonstrate the specificity of the task that Proust spent the last decade of his life: if the writing can not be demonstrated, it will remain hidden. In this world visible as film made in each film, you see it's not like one of the most effective cinematic devices to magnify a character, an object or activity. to demonstrate the specificity of the task that Proust spent the last decade of his life: if the writing can not be demonstrated, it will remain hidden. In this world visible as film made in each film, you see it's not like one of the most effective cinematic devices to magnify a character, an object or activity.

À *mental strength to efforts to represent the literary activity that land within*

the four walls of the room, Celeste becomes a deeply exhausted character.

Every effort that Mr. dedicated to complete its work, Celeste literally appropriates and uses them to imagine the writer to work and to try to unravel the mystery of this asset, liability hides unsuspected intensity. He wants to unravel this mystery that makes a man to give up everything to live consciously the night to spend all his time lying, blackening almost illegible few pieces of paper scattered, he says, are all pillars of a vast cathedral, we do not see the top . All Celeste interest lies in this paradoxical line: no less than Mr. Celeste also he wrote his novel, severe that in his deepest thoughts. And it is from this novel that we are a captive audience, like the housekeeper who is under the influence of the mystery emanating from the room. this stage, the side rocker myth of the creation of the physical and mental anguish. Room Proust is gradually revealed as a device that eats lives, sucking the life energy and cannibalize minds. The principle of the external field is doubled by a second principle, equally important, that of entropy. The richness of the mental representation gave way to gradual breakdown of a world apart and that folds on itself. Room Proustian then shows its true face, the horror that lurked in the outfield, and that suddenly appears on display: it is a penal colony, a death machine that affects the text of the truth also the body. this stage, the side rocker myth of the creation of the physical and mental anguish. Room Proust is gradually revealed as a device that eats lives, sucking the life energy and cannibalize minds. The principle of the external field is doubled by a second principle, equally important, that of entropy. Room Proust is gradually revealed as a device that eats lives, sucking the life energy and cannibalize minds. The principle of the external field is doubled by a second principle, equally important, that of entropy. The richness of the mental representation gave way to gradual breakdown of a world apart and that folds on itself. Room Proustian then shows its true face, the horror that lurked in the outfield, and that suddenly appears on display: it is a penal colony, a death machine that affects the text of the truth also the body. Room Proust is gradually revealed as a device that eats lives, sucking the life energy and cannibalize

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We are in fact witnessing a gradual withdrawal of the external field of the principle: the more you advance in the movie, the more room becomes a space where Celeste will also be live, while Mr. Reduce capacity

"Literature is a physical discipline, certainly happen to do with metaphysical questions, but we can not imagine Blaise Pascal without his hair shirt or Tolstoy no dog pilgrim" (p. 6). Obviously, such an observation can be understood from the work of Clerc, who has written a book of nearly 400 pages to describe in detail some parts of his apartment. Yet, this problem some of his literary activities quality of materials did not begin yesterday. The entire book produced space, creates objects - imaginary or not - and puts all connected. In modern literature, the secret alliance between writ-

ing, the object and the place also acquires near absolute size: "And 'the goal of the literature - there are no other - to discuss the objects" (p. 104) as evidenced by Mallarmé to Jules Huret for its literary evolution analysis. The nineteenth-century authors realistic importance agreed with the description of places and objects radicalized with input symbolist, which extends in contemporary literature. Places and objects literature enjoy a new autonomy, to the point that argues that for themselves. Not having the primary function of providing the story loaded with a noble purpose, objects and places, passing blithely from the background to the foreground instead of becoming what undermines progress strictly narrative writing. There is therefore a knowledge of the literature that passes through the recognition of its objects and its spaces. The nineteenth-century authors realistic importance agreed with the description of places and objects radicalized with input symbolist, which extends in contemporary literature. Places and objects literature enjoy a new autonomy, to the point that argues that for themselves. Not having the primary function of providing the story loaded with a noble purpose, objects and places, passing blithely from the background to the foreground instead of becoming what undermines progress strictly narrative writing. There is therefore a knowledge of the literature that passes through the recognition of its objects and its spaces. The nineteenth-century authors realistic importance agreed with the description of places and objects radicalized with input symbolist, which extends in contemporary literature. Places and objects literature enjoy a new autonomy, to the point that argues that for them. Not having the primary function of providing the story loaded with a noble purpose, objects and places, passing blithely from the background to the foreground instead of becoming what undermines progress strictly narrative writing. There is therefore a knowledge of the literature that passes through the recognition of its objects and its spaces. Places and objects literature enjoy a new autonomy, to the point that argues that for themselves. Not having the primary function of providing the story loaded with a noble purpose,

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If we had to choose a place that, alone, comes to crystallize a vision of modern literature, Proust room would be a great candidate. Much more than the Madeleine dipped in lime tea is room to read Proust1one of the few texts that can boast this status) and the place where the whole narrative of the novel converge in a pure circular motion. basically hybrid space, room Proust is as much a real place of a space fantasy. In the imagination of modern literature, Proust Room embodies an absolute desire to write a total and violent abandon the powers of the literary creation, the sacrifice of ordinary life as paradoxical as necessary: the miracle of the room, which is to understand at the same time (which is -to say together) two values logically contradictory: first closure (ie the shelter, safety) and secondly the absolute freedom "at home" and individually own ec 'Proust has once again expressed this, "

But parallel to the "miracle of writing" that produces life, the room was the novelist for the symbolic and practical place for a break: the room is a time when Proust scar will go back in time and death fight. He dip into it for more than ten years, to the point where there will be an extension of his bed Then he killed himself to work to finish his work, Proust became her room. However, to compensate for this motion entropy in which disappears the body of the writer, Proust room will become a cliché that will grow and gain in intensity to the point where he now has an important symbolic place in the imagination of mod-

ern literature, becoming an attraction of the permanent exhibition the Carnavalet Museum2. Cocteau word than Nautilus Olivier Wickers contemporary novel, Proust's room, through the memories of the celestial ruler Albaret, Monsieur Proust (text has been adapted and transformed into a novel shape Lina Lachgar with you, Marcel Proust. Official imaginary Celeste Albaret) Room Proust enjoys a reputation which can also count on more than many literary mediations. It 'also an important reason for the criticism of Proust, as demonstrated in other recent texts Muzart (2016), Richard (2011) and Mathieu (2009). The room with cork walls of the writer who has retired from the company to better recover the time lost is the epitome of the passage, that there are countless variations, testimonies and interpretations.

But a question remains: how to see a place like this, that, rightly, now belongs to literature and myths? If it seems easy to write about a place like this, add layers of signs and language because words always call other words, it is still much harder to prove. The problem that emerges here is not new: give to see it did lose its mythical aura. And that's why the myths are essentially literary objects or even Orphic objects: a simple look can kill them and send them in limbo. So, Room Proust can not be reduced to its deadly reconstruction, no more than a photograph could restore his aura. Therefore room proustiano is a singular writing device, an extension of the act of writing that so naturally bitter words and ideas. No image seems to be able to deliver in secret, unless, perhaps, it should not become fantasize and above all to multiply. In short, if there is a way to own the expression on the account for the movement of thought which turns room Proustian writing the myth, it is not a photograph or museum, but the cinema, the art movement generated by multiplying images.

It is to this question that will occupy us here: what is left of the literary myth of Proust room once you see transposed to the cinema? Which treatment of space and play with the representation language of cinema can bring? To try to answer this, we are interested in two film adaptations where Proust's bedroom holds a deci-

sive role: first that of Percy Adlon with Celeste (1980), work that does not fit larecherche At the time wasted3But the memories of the eponymous ruler, as collected Monsieur Proust Georges Belmont; Then, one by Raoul Ruiz with his adaptation of Time Regained (1999). Because of the difference in nature between the two adapted texts, it is clear that there is also a difference in nature between the chambers, which is shown to us: the Adlon gives us to see the writer at work, then Ruiz, a priori , shows the hero to work. In one case, the room it draws the line that leads us in the work; in the other, it is the ladder that allows us to get out. Intersection between real and imaginary, between the text and the Myth, the room has an ambiguous position. What you venture can only walk on a wire, constantly oscillating between the two space paradigms. Now this is where the challenge for filmmakers without congealed in a single performance, Room proustiano must remain a composite instead. This is the opposite of intimacy assigns images in Bachelard The Poetics of Space, as the philosopher makes the room and the house the place par excellence "home daydreaming, [...] protects the dreamer," to allow in ultimately, we dream of "peace" (p. 26). These film Proust rooms are different: they rather assume the role of a mystery to be drilled. Far from encouraging the sweet dreams that cause short circuits between the real and the imaginary, the inside and the outside, the life and work of art, from up to thwart the use of these same categories. In the final analysis, room proustiano is a paradoxical expression pedestal: a Mobius strip. Attempts to film adaptations of Proust master bedroom faced the difficulty of bringing a new meaning to this literary quite worn. To the question arises: how you see something like this without distorting? Orpheus will have to be resourceful.

***Second movement:* Celestial colony or prison**

In the beginning, there was a young woman. She waits, in a kitchen, standing next to a clock, which "ticks" always fill the soundtrack. The plan is fixed. Since the passage, through the frame of a door ajar, we see celestial waiting, floating eyes in a vacuum. But why is she? The answer will be heard: the noise clock soon a new spe-

cies mixes sounds of human origin, but no shots less mechanical coughing or regular and insistent of "Mr."4, What then we learned to be trying to do one of his famous fumigation sequences to treat his asthma. The tone of the film is then given: we look celestial waiting for a sign from Mr. He awaits the call that it will go through the maze of the house, we never place a roof must pass through it, and the ruler of the area working in one of the writer. However, except in rare moments when epiphanic rings the bell that tells Celeste that she has the right to cross the door that remains otherwise impenetrable as the drawbridge of a castle, these two spaces are the kitchen structuring and bedroom are immeasurable. The only channel of communication between the room and the rest of the apartment is reduced to some sounds, such as the writer cough, Remember that the presence almost ghostly and another lives there, somewhere, between thick walls. If the whole story Celeste is focused by the different actions of the title character, however, they are all aimed at one place: in this room who embodies the writer.

From the beginning, the Adlon creates a voyeuristic relation to space. As part of this goal, we look celestial in its intimacy, while she tries to imagine what can make a good Mr. in his room.

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prisingly - the treatment of the space, through this problematic place, since it largely inaccessible, in which the writer's room, the space where you rarely, but which are still directed all our thoughts.

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Ill. 2. Celestial (Percy Adlon, 1980)

It can evoke in the viewer's mind a well known Kafka's parable, Celeste dare to venture behind the door, but it is only intended for him.

Adlon makes the room a Proustian model that fully understands the language of cinema: brought to the screen, it becomes an absolute outfield. The room is multifaceted and this invisible space, located on the edges of the image, but by its very absence, and insists worried. From this point of view, Celeste is intended as a rich cinematic exercise: the efforts of the film is dedicated to see a place through its absence. Here we find our original situation, now we have to go: one, Celeste expects a sign of life from his employer, which, although, as installed in bed less than ten meters from her kitchen, but it appears in temporality and in a world in

all different points. Anyway, the room will remain outside the field of food, which will increase the fantasized images on this site in Celeste, completely obsessed by it. In fact, having all the time to interpret the sounds coming from the sanctuary of literary creation (cough, walk, water, hot water bottles that fall to the ground), Celeste does nothing but produce images of the room where Mr. When it works, time stops and space loses its productivity. In these long waiting times, the kitchen ceased to be a place of work (there are more coffee preparation, boiling water or a hot towel) to be transformed into a place of chimeras. What the governor lost here in action, it reinvests in the narrative. Celeste is a contemplative film, except that it is not the space to contemplate, but a character who, himself, contemplating the void, with all its forces to project better in the space of a mysterious prohibited by law. Without having the ability, Celeste attempts to represent the work of the writer, indecipherable task if present.

To preserve the immaterial dimension of writing, we will enter the room with the most improbable visions, which are the fruit of the imagination of Celeste.

Sometimes, we also have access to heavenly thoughts in motion pictures. These moments usually occur when the apartment is immersed in a silence that has lasted too long. This is Celeste imagines the worst: we see Monsieur Proust's suffocating, unable to reach the bell for help. Thus, the silence and darkness of the sky literary creation transformed not only voyeur, but a lot more psychic. Unlike Mr. Proust, admits that they have no imagination.

Heavenly fantasize about all the situations that you exhaust the possibilities. It gives life to the dead silence that prevails behind the bedroom door. This is why, even though most of relegates about outfield waiting for ever to update, Celeste still remains a film about the reality of view. As suggested by Barthes in the text entitled "Hold" Fragments of a lover's discourse, "Being that I expect is not real [...]: the wait is a delusion" (p 49) .. And 'in this interpretive delirium caused by waiting for the revelation of the off-screen, dementia and détraquées composed of hallucinatory images, we brought Celeste. The reali-

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demonstrated, it will remain hidden. In this world visible as film made in each film, you see it's not like one of the most effective cinematic devices to magnify a character, an object or activity.

Ill. 6. Celeste (Percy Adlon 1980)

The mental strength to efforts to represent the literary activity that land within the four walls of the room, Celeste becomes a deeply exhausted character.

Every effort that Mr. dedicated to complete its work, Celeste literally appropriates and uses them to imagine the writer to work and to try to unravel the mystery of this asset, liability hides unsuspected intensity. He wants to unravel this mystery that makes a man to give up everything to live consciously the night to spend all his time lying, blackening almost illegible few pieces of paper scattered, he says, are all pillars of a vast cathedral, we do not see the top . All Celeste interest lies in this paradoxical line: no less than Mr. Celeste also he wrote his novel, severe that in his deepest thoughts. And it is from this novel that we are a captive audience, this stage, the side rocker myth of the creation of the physical and mental anguish. Room Proust is gradually revealed as a device that eats lives, sucking the life energy and cannibalize minds. The principle of the external field is doubled by a second principle, equally important, that of entropy. The richness of the mental representation gave way to gradual breakdown of a world apart and that folds on itself. Room Proustian then shows its true face, the horror that lurked in the outfield, and that suddenly appears on display: it is a penal colony, a death machine that affects the text of the truth also the body.

We are in fact witnessing a gradual withdrawal of the external field of the principle: the more you advance in the movie, the more room becomes a space in which Celeste will also be live, while Mr. capacity decrease visibly. The enigma of the external field is somehow immanent to the image, so that the principle does not need to be exposed so well supported. Having long dreamed of all possible angles literary activity that takes place in the room, there comes a time when, magically, Celeste can enter. It was she who, pen in hand, called to blacken paperless as one writes the Ten Com-

mandments. As the film moves toward its end, Celeste should leave the kitchen to the bedroom and become an extension of the Lord, which in itself can not move out of bed, as if it were connected to an instrument of torture, who took possession of his vital energy. But between the kitchen and the bedroom, the role of Celeste remains substantially the same. They fill an ink page with the same accuracy that made the coffee and paperoles recollera with the same attention that was drying towels. Under the terms yet similar, ranging from homemade typewriter human. However, his work became increasingly abstract and mechanical: blacken the pages of a language she does not know and collect pieces of paper to form a puzzle whose face does not refer to anything known. They fill an ink page with the same accuracy that made the coffee and paperless recolor with the same attention that was drying towels. Under the terms yet similar, ranging from homemade typewriter human. However, his work became increasingly abstract and mechanical: blacken the pages of a language she does not know and collect pieces of paper to form a puzzle whose face does not refer to anything known. They fill an ink page with the same accuracy that made the coffee and paperoles recollera with the same attention that was drying towels. Under the terms yet similar, ranging from homemade typewriter human. However, his work became increasingly abstract and mechanical: blacken the pages of a language she does not know and collect pieces of paper to form a puzzle whose face does not refer to anything known. his work became increasingly abstract and mechanical: blacken the pages of a language she does not know and collect pieces of paper to form a puzzle whose face does not refer to anything known. They fill an ink page with the same accuracy that made the coffee and paperoles recollera with the same attention that was drying towels. Under the terms yet similar, ranging from homemade typewriter human. However, his work became increasingly abstract and mechanical: blacken the pages of a language she does not know and collect pieces of paper to form a puzzle whose face does not refer to anything known. his work became increasingly

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form a puzzle whose face does not refer to anything known.

Giving to see the room cannot be done at the cost of a disappearance: that of the writer. What remains is the text.

Celeste has traded a chair to another: that of the kitchen, which adjoins the bedroom of Mr. Proust. Both are fixed to the cabinet, while the inhumanity of literary vocation is realized through their bodies. A sky leads to the outfield once you enter the room to the point of becoming a new piece of furniture, it looks and the world stops gradually, as if life was withdrawing little small flat. Gestures are also more and more mechanical, as if he was no longer that of signs, gestures without any actual impact on the world. The entropy principle constituent of the second half of the film also figure in the same apartment temperature, while Monsieur Proust, for fear of very dry air and increase its asthma therefore, rejects any heating. Writing is now presented as a struggle against the elements and against the powers that try to immobilize the body cannot fight if necessary, since, fueling the job

What was hidden in the outfield was a spectacle of torture, commissioning sadistic scene of passion for a job that cannot be written on the threshold of death. After all it interpreted the truth, after having exhausted the possibilities, only to disintegrate, to unravel piece by piece. Like any myth, Proust's room should not be looked at in the face. Entering the room, he was signing his death warrant. The last scene of Celeste show us that the Adlon entropic time has an inverse function at the time of Proust is not the time to write, but that of death, that death which, however, it is necessary to reach the top of the cathedral, the point climate where dialogue of life with the successor. Celeste is as much a creature of Mr. Proust himself was busy with his thanks. They have become inseparable from each other, even if the myth has become reality. Place hybrid par excellence, Proust Room Adlon space of all domestic reversals have become the master, the mystery of the writing will become more physical work, life there is death, but the better to give substance to the work, which in turn , will push life.

Leaving the Proustian room, exhausted as if he had fought hard, Celeste can not help but smile.

Basically, the more that Mr. Proust is perhaps time this phrase found qu'Adlon wanted to fit in, to draw all the consequences: "I say that the cruel law of art is that beings die and we die to ourselves to exhaust all the sufferings, so grows the grass does not oblivion but of eternal life, the thick grass works fruitful "(IV, 615). Helping to die for best lead us towards eternity away entropy, Celeste, after all, is perhaps an angel to his name, where the enigmatic smile she sketch while doctors close the last time the eyes of Mr. After the write Torture then the room becomes a place of rest. Proustian room opens onto infinity.

***Third movement:* Time Regained or darkroom**

In the beginning, there was still a young woman. The same, perhaps. However, she is waiting for, already, he wrote. You see active, filling page after page. It is not relegated to the outside of the room, but on the contrary, he lived as a place known, familiar despite its strangeness. This will be the only aspect of Celeste in Time Regained. How then do not believe, though it is perhaps no coincidence that is interpreted as a result of the effects, Ruiz intentionally opens his film in which finish the Adlon? To understand spatial processing Ruiz offers hybrid instead of Proust's room and aesthetic consequences of such an approach is the analysis of this remarkable recovery that we must begin.

Writing is no longer the external field of the room, is precisely why the complexity of Proust Ruiz attack an entropic force, the room Adlon is only the larval entity, having absorbed all the outside, it curls in on itself and wait passively. But the larva is also the first step toward a new life, just what the job, just what qu'Adlon does not show, but that constitutes the horizon of his film. Reduced to its simplest expression, become a pure stroke of shallow brown cork, Celeste room is not that the sarcophagus, which, after having disfigured bring the writer to his work, so he can stay for the éternité5. It is in this pupae Ruiz which opens the film, but to make us better cross on the other side, where the movement that animates beings and objects is to infinity. If Time Re-

gained opens into a room, so it's best to tell us that a threshold will be crossed: the writing of the work, we go to his performance, his movement. If creation is still a mystery, it is this time of active mystery, not a compulsive force and consume. Celeste and Time Regained, then, must be understood as two complementary films: while the first gives us to see the area from the point of view of the write painfully in the making, the second takes us to a revitalized world and released, beyond punishment that were needed to do the job. It is this time of active mystery, not a compulsive force and consume. Celeste and Time Regained, then, must be understood as two complementary films: while the first gives us to see the area from the point of view of the write painfully in the making, the second takes us to a revitalized world and released, beyond the punishment that were needed to do the job. It is this time of active mystery, not a compulsive force and consume. Celeste and Time Regained, then, must be understood as two complementary films: while the first gives us to see the area from the point of view of the write painfully in the making, the second takes us to a revitalized world and released, beyond punishment that were needed to do the job.

What is interesting for us is that this change is also perceptible ethos of Proustian chamber, as shown in both films. The world is a world full Ruiz, baroque, who likes to multiply the windows and openings on the other hand, while at the Adlon space of the room was a windowless monads, an immeasurable field starter. You can not imagine two more different aesthetic. Where the story of Celeste is focused only by the terms of the judgment, the narrative system of Time Regained, by contrast, is based on a complexity of viewpoints with which the Proustian world gives way. Unlike the closed world and entropic Adlon, it ruizienne the universe adaptation of Proust rather incorporate "the immense memory building" (I, p. 46) that each carries within it, It is building parts and floors that communicate with difficulties because the path that connects them is never a straight line, but, again, the most striking branches. Not unlike the design feature of many modern directors (in-

cluding, of course, that of Alain Resnais), mold Ruiz Proustian world in the image of a brain. It is at a crossroads. As Deleuze writes in the time-image, "[s] and the feelings are spent tablecloths, the thought, the brain, it is the set of relations undetectable between all these layers, the continuity and the wind put as many lobes, preventing them to stop, freeze in a dead point "(p. 81). Precisely, we show room proustiano as Ruiz is in the prologue of his adaptation, but a steady stream of connections and openings, which by its movement, It gives life to the space? In Ruiz, the room in which the author works dying is not a stripped sanctuary where there is a spooky atmosphere; it is a living environment refractions, and projections, a tool that shows and makes alive. Crossing the threshold of this new Proustian room back here to enter the brain and, as we seek to develop in a dark room, dark room where the light will be. if not a continuous flow of connections and openings, which by its movement, gives life to the space? In Ruiz, the room in which the author works dying is not a stripped sanctuary where there is a spooky atmosphere; it is a living environment refractions, and projections, a tool that shows and makes alive. Crossing the threshold of this new Proustian room back here to enter the brain and, as we seek to develop in a dark room, dark room where the light will be. if not a continuous flow of connections and openings, which by its movement, gives life to the space? In Ruiz, the room in which the author works dying is not a stripped sanctuary where there is a spooky atmosphere; it is a living environment refractions, and projections, a tool that shows and makes alive. Crossing the threshold of this new Proustian room back here to enter the brain and, as we seek to develop in a dark room, dark room where the light will be. a tool that shows and makes alive. Crossing the threshold of this new Proustian room back here to enter the brain and, as we seek to develop in a dark room, dark room where the light will be. a tool that shows and makes alive.

The reconciliation between the two characters that live here Proustian room is not only due to a number of perspectives, but a movement of objects in space. Dic-

tating his novel, the writer moves the world.

Let this closer prologue. Before the credits, the first shot of the film is that of the steeple of Combray church, which is seen in the background behind some trees in the foreground, a stream that logically should be one of the Vivonne. The next shot is a light-dive against that part of the current near the stream, then on the screen the names of the authors, actors and technical staff. The camera performs a panning thin, that the movement vice water, just create a flotation effect and dizziness. Stream of water flowing slowly and the rhythm comes the image, n then goes to the desk of the writer, in which disparate leaves, filled with characters mostly illegible. The transition between uisseau and the room is through writing, which, as the filmed flow from this current Ruiz: writing becomes movement; it is the material track of a current flowing between the spiritual beings and objects. We then see a hand writing, but it's the hand of a woman, which transposes the paper that voice is dictating it. The following plan takes a more realistic perspective, as we are shown the room with a larger decline. To the left, the writer, Proust, perhaps - "Marcel" in every case (as will be later in your movie) - Ailing, in bed, breathing heavily, painfully trying to go through with his idea; right, young Celeste sat a small working group, which performs its task scribe. But this realistic picture comes when we work the writer is quickly gaining a dreamlike dimension that we find the current logic on which is built the prologue (and, to tell the truth, the whole movie) that moves it is not the water or pen but the furnishings themselves, starting from the working table Celeste. The ruizienne room and immediately presented as a living place in which is expressed once again flow that pushes all the photos of this opening. In contrast to the celestial room, which, when accessed, will be shot only by a small number of stories that are repeated mechanically, that of Time Regained multiplies bold and bold strokes angles. Each new plan recreates the room, in order to discover its new features. However, the proliferation of views that give the ' impression that Ruiz tried from the beginning to run out Proustian space is

immediately offset by the continuous movement of objects that populate the space to move freely, constantly bringing innovations in a space that would otherwise be closed (although, unlike Proust's room Adlon, his ruizienne version has a door that is always open). In Ruiz Proust's room becomes an inexhaustible and dynamic space - one indestructible space - because this flow and connections. In the brief presentation, dynamic and heterogeneous room that opens to Time Regained insists that the Proustian universe is a diverse world that is based on a multitude of windows, reflections and perspectives. Furthermore, it is only by this constant bifurcation set the visual images and audio that the novelty will happen. The autogenesis replaced entropy. Ill. 13-18. Time Regained (Raoul Ruiz, 1999)

Each new plan is not just a new perspective on the room, but another of its possibilities. The ruizienne camera not only realizes space is recreated.

This dream start gives us the very beginning the principle that governs the whole movie: the place has a principle of transformation. As is the case for the narrator-protagonist, the place must be a challenge for the mind, from the writer's room, where the mystery of creation takes place. In this crossover space with its components, Ruiz and bypasses the photographic image fixation (or film), which, as André Bazin wrote in one of his most famous text, "retains the coated object in his still, amber , insect body intact another era "(p. 14). Each new map of the novelist's room is not juxtaposed to the previous year. The assembly ruizien responds to a different logic, instead of operating on the principle of superposition and overprinting. Each new plan fully reconstitutes the space, emphasizing the idea that we can not exhaust or summarize the creation, because it is fleeting like a current. To capture images and sounds of Proustian logic of creation, it must be given to see and hear a useless worldviews and hearing problems are mixed. No doubt he was trying to build his film Ruiz in a stream of consciousness, causing us to enter the "head" of the novelist, as might discover the world perceives as himself. But this option will immediately be rejected in favor of a course similar approach, but it has a substantial dif-

ference from the stream of consciousness as found in Dujardin because it is fleeting as a current. To capture images and sounds of Proustian logic of creation, it must be given to see and hear a useless worldviews and hearing problems are mixed. No doubt he was trying to build his film Ruiz in a stream of consciousness, causing us to enter the "head" of the novelist, as might discover the world perceives as himself. But this option will immediately be rejected in favor of a course similar approach, but it has a substantial difference with stream of consciousness as found in Dujardin because it is fleeting as a current. To capture images and sounds of Proustian logic of creation, it must be given to see and hear a useless worldviews and hearing problems are mixed. No doubt he was trying to build his film Ruiz in a stream of consciousness, causing us to enter the "head" of the novelist, as might discover the world perceives as himself. But this option will immediately be rejected in favor of a course similar approach, but it has a substantial difference from the stream of consciousness as found in Dujardin is no doubt that he was trying to build his film Ruiz in a stream of consciousness, causing us to enter the "head" of the novelist, as might discover the world perceives as himself. But this option will immediately be rejected in favor of a course similar approach, but it has a substantial difference from the stream of consciousness as found in Dujardin is no doubt that he was trying to build his film Ruiz in a stream of consciousness, causing us to enter the "head" of the novelist, as might discover the world perceives as himself. But this option will immediately be rejected in favor of a course similar approach, but it has a substantial difference from the stream of consciousness as found in Dujardin6, A memory intransitive and multiples. If the course of the Vivonne gave way to the flow of writing, it is not for us to enter the brain of the novelist, but in another brain, much larger and more complex, what his novel.

This is one of the great points of Ruiz strength, adapting Proust from their cultural background - mixing the Leibniz Baroque and Labyrinth Borges - who have been able to focus on impersonal stream of consciousness run-

ning through research or this set of views that structure the mission of his character, whose revelations are made precisely brutal encounter between two visions of the world, creating an unexpected relationship, even unexpected, is not waiting to be analyzed in all its corners, to eradicate a truth, even if partial, will add to the other truth that the method has already been able to produce. This is why the film is built on the complementary nature of the three main characters - Marcel child, Marcel Marcel teenager and adults - who embody many times in the life of Proust's character, plus the enigmatic character of the prologue, older than himself embodies Proust (Proust diégétisé from his work). But what it is even more inventive by Ruiz - and more fundamentally Proust - is that the film is not only the juxtaposition of those characters-view, the creation of a world whose diversity would be immediately reduced homogeneity. By the same principle that governs the spatial installation of Time Regained the universe is constructed from overlapping modes of perception. The different ages of character coexist on the same plane, so confusing the temporal interpretation of the image. Furthermore, The film is full of various technical devices that manipulate different from Marcel magic lantern to the cinema, through Theatro phone, photography spirit and the stereoscope, which represent many more points of view, in addition to the image and multiply in the readings. While at the Adlon, the viewer is forced into a position of voyeur fabulant of an offscreen, the viewer's Time Regained facing the opposite problem: everything about Ruiz, it was designed to show him and for him to otherwise perceive space -time protean that under the eyes and ears. E 'therefore an eminently open film, opening in the darkroom of the mysterious bearded figure whose status will never be truly fixed, allows the viewer to experience different forms of subjectivity. For this perspectives baroque as inserting Ruiz thought Proustian novel, gives you to display an image of the infinite: that of a perpetually open space, because in continuous transformation. Miniature Proustian room where the writer tells his novel a young woman named Celeste offers the viewer a manual to

understand their potential all images, documents and scenes that follow. original place, self-involved, the space in which the movement of life which reversed entropy, ruizienne room is a reflection of pars totalis Leibniz is the immanent point of view, containing all others. Proustian room where the writer tells his novel a young woman named Celeste offers the viewer a manual to understand their potential all the photos, the documents and the scenes that follow. original place, self-involved, the space in which the movement of life which reversed entropy, ruizienne room is a reflection of pars totalis Leibniz is the immanent point of view, containing all others. Proustian room where the writer tells his novel a young woman named Celeste offers the viewer a manual to understand their potential all images, documents and scenes that follow. original place, self-involved, the space in which the movement of life which reversed entropy, ruizienne room is a reflection of pars totalis Leibniz is the immanent point of view, containing all others. Room ruizienne is a reflection of the pars totalis Leibniz is the immanent point of view, which contains all the others. Proustian room where the writer tells his novel a young woman named Celeste offers the viewer a manual to understand their potential all images, documents and scenes that follow. original place, self-involved, the space in which the movement of life which reversed entropy, ruizienne room is a reflection of pars totalis Leibniz is the immanent point of view, containing all others. Proustian room where the writer tells his novel a young woman named Celeste offers the viewer a manual to understand their potential all images, documents and scenes that follow. original place, self-involved, the space in which the movement of life which reversed entropy, ruizienne room is a reflection of pars totalis Leibniz is the immanent point of view, containing all others. Room ruizienne is a reflection of the pars totalis Leibniz: is the immanent point of view, which contains all the others. Proustian room where the writer tells his novel a young woman named Celeste offers the viewer a manual to understand their potential all images, documents and scenes that follow. original place, self-involved, the space in which the movement of life which reversed entropy, ruizienne room is a reflection of pars totalis Leibniz is the immanent point of view, containing all others.

The enigmatic opening of Time Regained, where space of the room comes together at all levels, not least the first few pages on the novel that in certainly more unexpectedly, is inspired by the spirit of the first pages

the opening of the novel, namely the mysterious bait by Swann, where an "I" unknown I can not sleep and, therefore, revisit in the rooms where he lived. No pass is really puzzling as this, because, with the recollection of the madeleine - which is actually a continuation and end a forty pages later - is a rare moment chronologically and spatially insituables any research. One of the most interesting reading of this text is likely to Serge Doubrovsky: here it is of a particular nature: at any time, the three thousand pages to come can not get around the scriptural and open space; They are, instead, enrolled contained, closed in advance. [...] [R] emémoration of remembrance, remembering the birth of remembrance, the opening sleepless given as a final court terminus, absolute starting point of the story [...]. (1988, p. 47)

And 'this total impersonality which brings with it the infinity of creation that caters Ruiz with his prologue, which extends to fourteen minutes of the film, as will be heard in his voice before found time lines. This prologue is also bordered by two apparitions of Proustian room. The first, already mentioned, where you see a dying writer dictate Celeste few lines in support of Bergotte's death, before asking to be made a series of photographs that represented the future characters of the story (Gilberte Saint-Loup, Charlus Morel, Rachel the Verdurin, Cottard, "mom", "dad", "me", etc.). Note the similarity with the hero already insomniac who, in his state of drowsiness, revisits the various places in his life - Combray, Balbec Doncières, Paris, Venice, etc. - And he says, that the beings he knew it. In either case, the future of history is condensed there, contained in the germ. Because this party is for everyone, so there is a ubiquity of the bedroom of Proust's bed, which is an open window on the infinite: it is the place that contains all the others, in virtual form, waiting to be updated. The finding Ruiz and screenwriter Gilles Taurand is somewhat ingenious way: full of statues of technical objects, paper, furniture and paintings that end up scattered throughout the film, Proustian room also contains within it all the important characters in the story, but in wound form and condensed the photographic negative

which, from then on, will be set in motion and will gain a new consistency. The author mysterious death nailed to bed can then be compared to a demiurge, since it will give life to these beings who, for now, are deprived of life. The rest of the story is to animate and give substance to those beings who, in the writer's room, did not exist as static.

By multiplying the images, Proustian room as imagined by Ruiz is a dark room. As the enigmatic prologue.

Search gives see so wrapped the characters that inhabit the story to come. Like literature, cinema known as "magnifying glass."

But it is not just the film that will give life to these photographs, it is also their only complicate the identity of the enigmatic character looking through a microscope. While, so far, the prologue of us believe that the room we had before me was logically be Proust, this sequence makes us realize that we were already in the work space, this room was that of Marcel Proust and not. In fact, the names that marks the writer, while parading before us, like a ball head, the faces of people who turned out are not those of the models that inspired Proust to create search characters (Montesquiou Agostinelli, Countess Greffulhe, etc.), but those characters themselves (Charlus Albertine, Oriane, etc.). It was believed to be in Proust's room, then suddenly, without anything changing, we must adopt the perspective of Marcel. While we thought outside of the narrative in any metatextual area, now the photographs, accompanied by the voice calling, they appear as prospects who tell us that now we were also in fiction. In addition to drawing the potential of the story, which will give body and movement to the beings of these portraits, the photographs reveal to ourselves our fantasy status. It causes an ontological leap that adds a layer of utterance history. And 'at that Ruiz it is the best illustration of the unstable nature of Proust's room. With this ontological game that upsets the identity, the director insists on the dual nature of this enigmatic place. Middle of transfers between life and work, room for Ruiz is a gateway to the potential of the Proustian novel. Writing Matrix, Room writer is also a dark room where he developed images of the im-

agination, but where are the photographs that develop our relationship with the world, revealing a new ontological status.

Room Proustian seem once again to close the prologue and put us well for the narrative logic of the text of Time Regained. In this new sequence, we see a writer who worried, panicked by the possibility that roses are erroneously included in the apartment, causing big trouble breathing, Celeste questions in order to have the heart net. During this second passage in the chamber, the objects appear to have acquired greater autonomy with respect to the opening sequence. They insist more and more in the image, which now occupy the foreground. Hourglass, statues, porcelain figurines, vases, giant flowers now become the main elements of the image, so that the action - both the dialogue between Marcel dying and Celeste - is completely sidelined. The whole ' attention of the viewer is bound to explore the mystery of the appearance at least of these objects marked on the screen, the most puzzling is that of a blue sky wallpaper, we not unlike some of Magritte paintings evoke something of the order of "absolute" all ' .Ill opened. 25-28. Time Regained (Raoul Ruiz, 1999)

With this cabinet of curiosities where objects seem to have a life, Ruiz emphasizes the internal dynamism of Proust's room, namely its ability to create an infinite vertigo.

From this point of view, the prologue of the time found can be understood as a sequence metadiegetic reflective as Ruiz appropriates poetic kinematically Proustian space and the logic of its opening. Furthermore, the staging of Proustian Ruiz room offers the opportunity to highlight some ideas that define his vision of the film and its relation to art. This second passage in Proust's room - which is more than the screen on which to freely move furniture and decor - shows that "some objects are struggling to emerge from the background," making history "a history of half digested by the displayed objects" (Ruiz, 1978, p. 25). For Ruiz, "[the] story is the way in which objects come into contact as a container / content" (p. 29). Ruiz emphasizes precisely this ability to Proust objects - starting with the madeleine, starched napkin or any

other object due to a reminiscence of the protagonist-narrator - to become themselves a place to bring them to a world that at any moment could explode and demonstrate to consciousness. In the room where nothing stands still, because everything is driven by a current that is both one and that of creation, every object has the potential to become a world unto itself. It is a monad in the Monad, content that becomes the container, and in doing that reverses the relationship between the things of the world to bring them to a world that, at any time, can explode and demonstrate consciousness. In the room where nothing stands still, because everything is driven by a current that is both one and that of creation, every object has the potential to become a world unto itself. It is a monad in the Monad, content that becomes the container, and in doing that reverses the relationship between the things of the world to bring them to a world that, at any time, can explode and demonstrate consciousness. In the room where nothing stands still, because everything is driven by a current that is both one and that of creation, every object has the potential to become a world unto itself. It is a monad in the Monad, content that becomes the container, and in doing that reverses the relationship between the things of the world to bring them to a world that, at any time, can explode and demonstrate consciousness. In the room where nothing stands still, because everything is driven by a current that is both one and that of creation, every object has the potential to become a world unto itself. It is a monad in the Monad, content that becomes the container, and in doing that reverses the relationship between things in the world content that becomes the container, and in doing that reverses the relationship between the things of the world to bring them to a world that, at any time, can explode and demonstrate consciousness. In the room where nothing stands still, because everything is driven by a current that is both one and that of creation, every object has the potential to become a world unto itself. It is a monad in the Monad, content that becomes the container, and in doing that reverses the relationship between things in the world content that becomes the container, and in doing that reverses the relationship between the things of the world to bring them to a world that, at any time, can explode and demonstrate consciousness. In the room where nothing stands still, because everything is driven by a current that is both one and that of creation, every object has the potential to become a world unto itself. It is a monad in the Monad, content that becomes the con-

tainer, and in doing that reverses the relationship between things in the world every object has the potential to become a world unto itself. It is a monad in the Monad, content that becomes the container, and in doing that reverses the relationship between things in the world every object has the potential to become a world unto itself. It is a monad in the Monad, content that becomes the container, and in doing that reverses the relationship between things in the world7. This second visit to Proust adaptation room reminds us that, in the flow of images from the film, each object can become the point of view from which the story takes place as Proust objects - such reminiscences unrealized - are themselves obsessed with stories and the most different worlds. In Time Regained, each object is a "sign with meaning" (Begin, 2009, p. 83), in each place a master image, projections and inversions are waiting to be actualized. pins spatiotemporal coordinates are transformed into so many narrative possibilities sum of which is an infinite set, because they never change.

Vivonne pass the small fish, and filled from the river, where they are in the closed tower, both "containing the transparent part as hardened water, and" content immersed in a larger container of liquid crystal and the current "(I, 166).

*In his room, the young Marcel will have access to this mysterious room, ante-Saint-Loup look at the world of the show in a stereoscope. ruizien Space is just the number of connections that you can perform. T*hat was able to find the logic of images, double and reflections of his baroque theater still room Proust, like the mythical room devoted entirely to writing. Eventually, the Proustian room becomes unlikely that threshold at which deletes all limits between cinema and literature, between word and image, the container and the contents, the sign and meaning. the writer's room is the antechamber of the entire creation, beyond the content and medium. Where Adlon once rejected by the secret room in the outfield and the invisible, Ruiz did the absolute vector of any form of representation. that was able to find the logic of images, double and reflections of his baroque theater still room

Proust, like the mythical room devoted entirely to writing. At the end, Proust's room becomes unlikely that threshold at which deletes all limits between cinema and literature, between word and image, the container and the contents, the sign and meaning. the writer's room is the antechamber of the entire creation, beyond the content and medium. Where Adlon once rejected by the secret room in the outfield and the invisible, Ruiz did the absolute vector of any form of representation. that was able to find the logic of images, double and reflections of his baroque theater still room Proust, like the mythical room devoted entirely to writing. Eventually, the Proustian room becomes unlikely that threshold at which deletes all limits between cinema and literature, between word and image, the container and the contents, the sign and meaning. the writer's room is the ' anteroom total of creation, beyond the content and medium. Where Adlon once rejected by the secret room in the outfield and the invisible, Ruiz did the absolute vector of any form of representation. Room Proustian becomes unlikely that threshold at which deletes all limits between cinema and literature, between word and image, the container and the contents, the sign and meaning. the writer's room is the antechamber of the entire creation, beyond the content and medium. Where Adlon once rejected by the secret room in the outfield and the invisible, Ruiz did the absolute vector of any form of representation. Room Proustian becomes unlikely that threshold at which deletes all limits between cinema and literature, between word and image, the container and the contents, the sign and meaning. the writer's room is the antechamber of the entire creation, beyond the content and medium. Where Adlon once rejected by the secret room in the outfield and the invisible, Ruiz did the absolute vector of any form of representation.

Fourth movement: the rooms Carquethuit

Place hybrid, plural, multiple, Proustian room represents a challenge to the cinematic representation. Interest in the Adlon assist companies and Ruiz is just to show the differences that also fit the composite nature of this place, the existence of which is

made of paradoxes. It 'was in this room that Proust was cut off from the world to write the researchers, workers around the world, in fact, will revive the vital write pulse that circulates around the cork walls.

As he said in his memoirs Celeste Albaret, Proust if the room is a "cap", it is not forgotten or abandoned in any corner of a table, but floats freely on the creative waters of the Vivonne. The film adaptations of the work of Proust and his paratexts form one of these currents that bring the room to other places and other times. But if there's a method to read from secondarity search his adaptations, it can only be to heterogeneity. The Proust adaptation is giving to think and yet to experience in an otherness that, paradoxically, often already at the research center. Thereby, as we have tried to show here on a small scale with Adlon and Ruiz movie, you need to take into account the film adaptations of literary work from the aspects which seem to contradict. Same varied adaptations reveal the dissimilarity. Here is their interest and function. They form a composite landscape in which, like the nebula of Balbec girls on the beach will be upgrading some features of Proust's work, as if he were seeing them for the first time. Location worn literary self-reflection, so commonplace that we dare not mention is printed in the imagination, Proust room, once adapted for the screen (re) become a source of life, which in its movement, is also to recreate the cinema .

To use another clean image Balbec universe, in front of the chain of Proust changes, we are in the same situation as when the hero discovers the table Elstir called The Port of Carquethuit. The special feature of this painting, which is a marine scene of a port which is not

Near the Grand Hotel where the hero spends the best days of the summer season of Norman, is just to make a landscape cannot be seen. In this step of the visit of the book Proust Elstir workshop is an attempt to ekphrasis where his narrator tries to run out of language space represented on the canvas. As shown Juliet Monnin-Hornung, "[t] he first thing that strikes the reader in this description is the incredible abundance of themes and effects allegedly plotted

on a single canvas. Obviously it is not, but the tables that Proust under the eyes or in the memory "(1951, p. 74). In fact, multiplying the fragments, analogies, travel, mirrors, parallels, and scenic stops on a detail, the narrator is to produce not one, but several tables, defying all logic, come to fit in the same frame, overlap each other, without clear delineation between their different attributes. Beyond the possible sources that inspired the writer, the bottom line is rather the multiplicity of the ground anywhere, any work of art. Crossing the visibility paradox to show the unrepresentable in its various aspects and since its incompossible angles, graphics-film adaptations urgent to tell us is that the door is Carquethuit another name for the same process that makes the room Proustian origin the invention, namely, par excellence, an indestructible place. no clear distinction between their different attributes. Beyond the possible sources that inspired the writer, the bottom line is rather the multiplicity of soil any place and any artwork. Crossing the visibility paradox to show the unrepresentable in its various aspects and since its incompossible angles, graphics-film adaptations urgent to tell us is that the door is Carquethuit another name for the same process that makes the room Proustian origin the invention, namely, par excellence, an indestructible place. no clear distinction between their different attributes. Beyond the possible sources that inspired the writer, the bottom line is rather the multiplicity of the ground anywhere, any work of art. Crossing the visibility paradox to show the unrepresentable in its various aspects and since its incompossible corners,

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Late Milton: Early modern nationalist or patriot

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Abstract

What do we understand by home? These images from Milton's 'Lycidas' are rooted in a belief in the nature and offices of angels that expresses his sense of place and of belonging to a community. In this essay I will elaborate this doctrine, and suggest its implications for modern accounts of early modern nationalism and national identity. In these lines, written in his notebook in November 1637, Milton imagines a displaced kind of mourning. Whereas the procession of mourners in Bion'sLamentation for Adonispass by the youth's body on a 'glorious bed of State,' Milton's mourners are deprived of such.

Keywords: *John Milton , news, arts, mourning*

The nation is all around us. We see it everywhere: in our holidays, our cuisine, our neighbours, our sports, our laws, and our newspapers, all these forms reminding us daily of the existence of a national community. It is curious, therefore, how readily this visibility falters when we place some national forms under close scrutiny. A 'national' custom may in fact derive from regional or local sources. The typical neighbourhood of a nation usually owes more to class or ethnic ties than to national affiliation. A nation's language may cross its borders, used by other nations, or be divided within...

Latterly, as a glance at the catalogue of any moderately well-stocked university library will disclose, 'the rise of nationalism' has replaced 'the rising bourgeoisie' as the permanently ascending category of English or British historiography. This essay does not resist the current orthodoxy that, in the early modern period, and at an accelerating rate through the seventeenth century, people living in England developed a clearer sense of what it meant to be English and what the concept of Englishness may have meant. In a literary context, that process is variously manifest, from the benign topographical poetry of Michael Drayton'sPoly-Olbion(1612,...

The execution of Charles I in January 1649 appalled his followers in the three kingdoms and alienated much continental opinion, but nowhere was its impact greater than among the royalist exiles – many of them Scots – who had gathered in The Hague around the Prince of Wales. When the battle-hardened earl of Montrose (a leading figure in the entourage) heard the news, he fainted clean away,[1] then wrote a poem promising revenge: 'I'le sing thy Obsequies, with Trumpet sounds, /And write thy Epitaph withBloudandWounds.'[2] Montrose's campaign may be said to have begun in May 1649 with the assassination,...

Milton'sSamson Agonistesis a poem for dark times – our own as well as Milton's. Published in 1671, some ten years after the restoration of Charles II,Samson Agonistesrepresents Milton's late meditation on what we might call the Stuart administration. It's commonplace to say that the blind Milton, in internal exile, must have felt like Samson, 'expos'd / To daily fraud, contempt, abuse and wrong, /... / In power of others, never in [his] own' (ll. 75–8). Lately, it has been hard not to find Samson – in the words of the Chorus – 'a mirror of our fickle state.'...With the admission of the geographer David Harvey, "The geographical imagination is far too pervasive and significant fact of intellectual life was to be left alone to geographers" (1995a, p. 160). So, in 1960, the social sciences were marked by the appearance of a spatial paradigm, from an interdisciplinary perspective, encouraged taking advantage of spatial concepts to think about the construction of knowledge. This change has two important consequences space: it will mark an epistemological renewal in many disciplines - sociology, history, literature - encouraging a new understanding of space, now free from the single geographical point of view. For the space, this "imaginary body" as defined Valéry (1935), is in fact a complex construction whose origin is multiple, both physical and symbolic,

social, political and literary. It may, in this regard, to read and analyze how a text. In the last three years, literary studies were marked by the appearance of many research fields - the geopoetic (White 1990), the geocriticism (Westphal, 2007)1. But this relatively recent focus should not obscure the fact that, from Homer's Odyssey to the poetry of Mallarme, the history of literature is full of texts in which the problem of space is becoming an important heuristic problem.

The epistemological consequences of the spatial turn have lost none of their relevance in a time when, under the influence of digital technology, the way we understand and inhabit space still knows a number of mutations. The appearance in our daily lives, engaging mapping tools, combined with photographic or satellite assures us (at least apparently) a mastery of the world more important than ever; the generalization of the relocation process suggests that it became impossible to get lost - with, in return, the excesses that the results of the process in terms of monitoring and control of individuals. In this regard, the influence that digital tools place both in space and on our way of life has become a major issue in thinking about digital.

As some want for the relationship (Morozov, 2013), now you run all the risk to remain inactive in the face of these devices and to be subject to the arrangement of the spaces that we offer. How to avoid this? And 'possible, the digital age, are the main protagonists of the production of space in which we live? literature can still be one of spatial imagination production tool that allows us to recover the places and territories seemingly devoid of any literary value from the giants of information? To answer these questions, we set up in 2015 a project looking for action from the Trans Canada Highway area2. This mythical road across Canada from coast to coast has in fact led to a wide range of media production: images, videos, maps, history books, digital data - digital maps, Wikipedia, etc. sheets - but also literary narratives- which they have also continued to increase in recent years.

So the so-called real "infrastructure" (the street, his motel, its parking areas) mixes literary discourse to create his own imagination.

To study this hybrid space and measure the influence exerted on him by our digital tools and our culture, our team is committed to ply him the Trans Canada Highway in a trip that took us from Montreal to Calgary. With recording equipment, we have real-time rendering contemporary account of this road trip on various social networks to understand how literature is involved in the production of space in the digital

age. By taking this rather unusual approach - research-action is really rare in the field of literary studies - we have heard demonstrate that literature is involved in the editorial content of the Trans - Styling editorial content, will be back, Transcan16: a case of action research in literature

This project somewhat original certainly deserves further explanation. So we'll start by explaining the genesis of our trip. In 2016, the Congress of the Canadian Federation for the Humanities was held in Calgary. Every year on the digital writing Research Chair team participates in the meetings of the Canadian Society for Digital Humanities (SCHN) to Congress. As we were planning our trip Montreal-Calgary, the space between the two cities has intrigued us and questioned at one time. Digital tools we really give a very special perception of space: everything seems familiar and close, everything is visible. The area seems finally cleared, mastered, conquered, as if it was nothing more to discover. But do we really know?

For more information, our first instinct just took us on Google Maps to see the route of the birds and make us an overall picture; Then we consulted Wikipedia to address the main tourist attractions, history and development of the city between Montreal and Calgary. Obviously, this space can not be reduced to a series of information and maps. The Trans has thus imposed to our attention as a topos of literary fantasy as we book reviews, including our most recent readings, a series of texts that have been dedicated to him (the person Country 132 Gabriel Anctil Patrice All Desbiens my loneliness! Marie -Christine Lemieux Couture, etc.) and we repérions on the map the places where they lived Gabrielle Roy and Nancy Huston ... These considerations have led us to investigate this area further. Google Maps suggested that we really get to by plane Calgary - as if to cross the road area has had a lot of interest at the time can, in a pinch, the effect on Street View. Despite recommendations from Google, we decided to travel by car. The main challenge of the expedition was to examine the relationship between digitally mapped space and the experience of space that we could drive. While digital tools tend to become the single area of reference (if not its truth) Google Maps suggested that we really get to by plane Calgary - as if to cross the road area has had a lot of interest at the time can, in a pinch, the effect on Street View. Despite recommendations from Google, we decided to travel by car. The main challenge of the expedition was to examine the relationship between digitally mapped space and the experience of space that we could drive. While digital tools tend to

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Action research undertaken as part of this project is therefore based on a principle of diversion of digital tools, especially tools produced by large multinational network. And 'essential, in this regard, remember that you need the concept of space in all its importance when you consider that from a political point of view. In fact, the terms of our understanding of the digital space based on our ability to identify the forms of authority that govern (Google, for example) and, at the same time, our capacity for resistance and opposition to these authorities. Many forms of resistance are based on the idea of a short circuit of the structure of space, which is then assigned a different value. This is what has been defended including the Situationists with the concept of diversion "(Debord, 1955). The Situationists overthrew the value of well-identified areas are taking the activities for which they have not been provided: think of the famous" excesses. "This kind hijacking is especially popular in the digital space in artistic practice (Filing, 2015), but not only: every day, simply use a pseudonym instead of their real name on Facebook falls a form of diversion. This "resistance" to rules of the big platforms, practiced by the majority of users, which leads us Geert Lovink called tactical media, is "a collection of small dirty practices, digital micro-politics, if you want. tactical media inherit the legacy media 'alternative' During our trip so we tried to identify the tensions that divide and connect the space as presented by the digital infrastructure and the space that is manifested in the literary imagination. We started a literature and reading of literary texts on the Trans3. At the same time, we have embarked on a writing assignment of the territory with the production and geolocation our travelogue of a number of platforms (Twitter, Facebook, periscope, Tumblr, Trip Advisor, Open Street Map, blogs,

etc.). An overview of this literary cartography is always availableonline.

Gradually, as we were traveling, our publications on the web have assembled a subscriber who has been with us in our community are on the way to help us at times to write. This community, mainly made up of novelists and particuliè-definitely active on Twitter poets (Claire Legendre, François Bon, Patrice Desbiens, Jean-Simon Desrochers), followed our movements through the mediation of these platforms and added their literary references, history, music, etc. the places we were passing through. Our exchanges were then aggregated and organized on Storify.

This first trip has uncovered a body of literature largely underestimated and understudied us, through which we have defined more precisely the problem of space in the digital age.

The road trip tradition of protest

Obviously, our crossing the Trans reinvests literary journey tradition of road that has been identified in a number of writers - Kerouac, Steinbeck, Heat-Moon and Jacques Poulin Quebec - whose influence on the North American imagination has been remarkable. Through these road trips that combine the research itself to the exploration of a continent that seems to stretch to the horizon, it is expressed in effect a mythology of the American counter-culture capital. But the birth and development of the road trip are closely linked to the birth of motorway infrastructure and the development of modern means of transport that have changed our relationship with space and time.

During the second half of the twentieth century, the highways have indeed renewed the way we produce our space and give it meaning. The Trans - opened in 1962 - and illustrates the will to produce a crossable space can quickly move goods and people. This is the very meaning of this infrastructure and its associated values4 that disputed in 1982 Julio Cortázar and Carol

Dunlop on a journey to a new genre, more openly concerned about a reflection on the policy of spatial construction. In Autonautes of cosmoroute (Cortázar and Dunlop, 1983), the pair of writers has made the journey from Paris to Marseille without ever leaving the A6, stopping in each travel area. Their experience was intended to divert the first meaning of this infrastructure: speed and quickness. Planning a trip a month in the Paris-Marseille, Dunlop and Cortázar to profoundly altered in the sense of torpedoing within its objectives and values. Taking the time to document, photograph and describe their journey - do not visit in motorway service areas 75 -

If today our space is partly structured by the following state roads and their implicit values, otherwise influenced by increasingly strong new digital infrastructure, including Google Maps is an example others. In the space of the speed of a side - motorway that allow it to be effective and productive by the values of capitalism - the bride space entirely controlled almost managed and visible Google Maps - with traceability and knowledge of values "symptomatic line" data of a certain culture Silicon Valley. In fact, it's not as highway infrastructure that must now be questioned - and possibly distract - but the digital infrastructure, which marks a turning point in the production of space. This is probably why the writers have been many in recent years, to consider how digital tools shape the world and the consequences of that influence. Many of them have invested include Google mapping software (Google Maps, Earth and Street View) in fancy clutches, while these programs have in turn influenced their work in formal writing. These projects have obviously led to new works media (Traques tracks or Given Cecilia Porter, a Buffalo crossing François Bon or collective project Around the day in 80 worlds), but also built the romantic generation non-digital (eg Anne -Marie Garat in sensitive program or Olivier Cadiot in A magician in the summer). Many of them have invested include Google mapping software (Google Maps, Earth and Street View) in fancy clutches, while these programs have in turn influenced their work in formal writing. These projects have obviously led to new works media (Traques tracks or Given Cecilia Porter, a Buffalo crossing François Bon or collective project Around the day in 80 worlds), but also built the romantic generation of non-digital (eg Anne -Marie Garat in sensitive program or Olivier Cadiot in A magician in the summer). Many of them have invested include Google mapping software (Google Maps, Earth and Street View) in fancy clutches, while these programs have in turn influenced their work in formal writing. These projects have obviously led to new works media (Traques tracks or Given Cecilia Porter, a Buffalo crossing François Bon or collective project Around the day in 80 worlds), but also built the romantic generation of non-digital (eg Anne -Marie Garat in sensitive program or Olivier Cadiot in A magician in the summer).

Among these projects, in particular to emphasize the experiment conducted by Anne Savelli and Pierre Menard who conducted under the auspices of Dunlop and Cortázar, that same trip from Paris to Marseille, from now on Street View. The work they have pulled, not to come (2015), consists of a series of screenshots

of Street View that both writers have tried to (re) develop narrative or better in fiction. They managed to scuttle the software repository indispensable to return to the digital representation of biographical space and poetic aspects (Monjour, Vitali Rosati-, Wormser 2016). This subversion of the Street View referential function highlights how these images purely informative, especially deictic (this is the road of Marseilles) contain virtual accounts waiting to upgrade. The display images on Google exploited streets, Send carry with them the ontological paradoxes of photography. So we come to wonder: a place does not exist in the first place by the stories that cross it, for what we lived there?

In the place, real, imaginary, one that sets the way for the layer of time does not exist. His body of paper or meat, his words, what he remembers and what he went through, what he believed and how he lived, was crossed by him, do not register. is not found in time T, in which the second world is frozen to allow exploration (rotation and rocking, pushed against the zoom retreat, bonds) (Savelli and Ménard).

What is the exact nature of space that appears on the screen? A representation of real space? Its extension? A virtual space? Through writing experience that we largely inspired Anne Savelli Pierre Ménard and we stress the concept of space it is now being redefined. We therefore ask: what is the space in the digital age?

The spatial issues in the digital age since 1990, the technologies and infrastructures' was often analyzed as if they produced another space, separate from the physical space. In this sense, the concepts are often used to "cyberspace" (created as part of science fiction by Gibson, 1984) and "deterritorialization". The concepts of "virtual" and "virtual reality" were cited as evidence of a gradual loss the materiality of the relationship to space (Serres, 1996 Virilio and Small, 1996; Koepsell, 2003). More recently, following the technologies and practices mutations, researchers tend to no longer consider the digital space toward the seemingly "non-digital space." Today we live in a hybrid space that IT systems are involved in the construction and structure (Beaude, 2012. Vitali Rosati-, 2016).

If it is appropriate to reverse the paradigm adopted in 1990 and said that the space we live in is a digital space, how can we characterize this space? You can correctly answer this question without first formulation of a working definition of the concept of space. While it is impossible to conduct a comprehensive analysis of this issue, however important, however we can clarify in what sense we use this concept. In 'other ar-

eas' (1984), Foucault explains that the space was conceived in the history of thought as location, size and location. In the Middle Ages, the space was organized hierarchically. Its architecture was stable and defined by transcendent forces. The area was the location of objects in this hierarchy. This pattern changes again radically Renaissance where space is interpreted mathematically as a scope, uniform extension that can be measured objectively. The space becomes the set of points can be identified using numbers (ie, the idea Galilean and Cartesian space, which can be represented with three axes numbered).

In modern and contemporary societies, the space was rather conceived as location, that is to say, like all relationships between objects. It is this sense that we consider here. Relations between objects can be several orders may indicate the distance (near / far), accession (in / out, against a group defined by example), visibility, relevance, etc. These relationships are distinguished as they can lead values: space, in this sense, is symbolic. For example, the fact that someone belongs - or does not belong - to belong to a group called mean - or not - to a specific identity. Or the fact that someone is more or less visible reflects its level of importance and power within a particular group. To understand the space,5. The position of an object in space and falls all the reports rather symbolic symbolic that this object has with other objects in space in question. So we considered the TCH.

Let us now focus on the specific case of the digital space. Previously, remember that the term "digital" can hardly be understood in a purely technical sense. As demonstrated by Milad Doueihi (2011), the digital must certainly be understood as a reference to culture a variety of tools, but also a set of values, practices, technologies and infrastructures that shape our contemporary society. In this sense, the digital space is the space of our society in the digital age, one in which we live and where we live. The digital space is exactly how our culture is a digital culture - and, as one might speak of modern or contemporary space space, the digital word now characterizes the whole culture of our society (Vitali-Rosati, 2014A). From this definition, the '

This hypothesis is not as radical as it sounds, especially if we take the trouble to examine the web more closely. While the digital can not be reduced to the web, it is still true that the web is one of the phenomena that most profoundly contributed to the production of what we call the 'digital culture'. Undeniably, the rapid spread of the web since 1990 has been one of the factors of this "digital conversion" (Doueihi, 2011). In this

regard, if the digital culture can not be reduced to the web, this remains one of the most important phenomena of this culture. Understanding the web, its structures and dynamics is essential if we are to grasp the characteristics of digital culture. But the web is made of writing: the pictures and videos are writing, since they are made of code - a code that has precisely the function of creating a special structure of relationships between objects. In this sense, the web is primarily an architectural space: a set of relationships between objects. It 'also entirely concrete and material. The objects are part are joined by material relations between deuxobjets found on the web, there is a distance as precise and defined exactly as in the non-digital space. We can measure the distance between a profile on Facebook and another, for example, the amount of mutual friends or the confidentiality rules in force in the device. More generally, It 'also entirely concrete and material. The objects are part are joined by material relations between deuxobjets found on the web, there is a distance as precise and defined exactly as in the non-digital space. We can measure the distance between a profile on Facebook and another, for example, the amount of mutual friends or the confidentiality rules in force in the device. More generally, It 'also entirely concrete and material. The objects are part are joined by material relations between deuxobjets found on the web, there is a distance as precise and defined exactly as in the non-digital space. We can measure the distance between a profile on Facebook and another, for example, the amount of mutual friends or the confidentiality rules in force in the device. More generally,

In summary, the digital space is a space like everyone else, can identify four essential characteristics: the digital space is an architectural space that organizes the relationships between objects in our society;

The digital space is a real space in which we live. The digital word is used here to refer to the space in which we live today - can not be limited to technology, because it has acquired a cultural sense that is a set of features, structures and values that describe our society. The digital space is the space of our digital society, is the space in which we live and act; digital space is a hybrid space. Some relationships that make this space is determined by a network connection or another technology, but others are not dependent on electronic and related technologies. For example, in the digital space, the distance between two objects is determined both by the positions of these objects offline and their position in an online database. It is the same as for the visibility of objects

in cyberspace: I can see my computer as my interlocutor that I talk to on Skype;

- the digital space is moving. Our actions change.

The Trans introduced himself to us as a digital space, because it is, of course, a real architectural and hybrid space built by a set of relationships between cards (digital and non-digital), stories (literary, historical, private, tourism, etc.), images (photos, videos, etc.), scripts (multiple media), the road (and infrastructure), people who intersect, motels, restaurants. The challenge now for our research was to measure how we could organize ourselves these relationships in order to remain the architects of our space. The concept of editorial content has been well established as the backbone of our theoretical work.

The principles of editorialisation

The concept of "editorial content" has known for a decade a growing success with the French scientific community. It refers to the production and circulation of content in digital environments, but its exact meaning is still sometimes difficult to grasp how the researchers adopted, according to their uses, a broader definition or narrower.

According to a first sense - rather narrow - the editorial content is so designate all technical devices (network, servers, platforms, CMS, the search engine algorithms), structures (hypertext, multimedia, metadata) and practical (annotations , comments, suggestions via social networks), which helps produce and organize content on the web. In other words, the editorial content is shaping instance and structuring content in a digital environment. In this sense, let's say you editorialisation qualification that becomes the issue under the influence of digital technologies. This first definition, however, has a major drawback overlooking the fact that in our digital culture, almost everything is publishing a restaurant editorialised "on TripAdvisor and Google maps; our identity is "an editorial" on Facebook, on the website of our employer, on AirBnB and thousands of other platforms. In other words, any object exists only because it is presented and structured in the digital space.

Therefore, we are able to formulate a broader definition of editorial content, which is then designates all dynamic - or interactions of individual and collective actions with a particular digital environment - that produce and structure the digital space. This definition is based on the hybridization we just show between cyberspace and the non-digital space. Structuring the digital space, therefore, it means structuring space in general. This is a key feature of the editorial content and what distinguishes it

from editing and curation of content: it is not a question so much to structure the information we have on something; it comes to structure this thing in place occupies in the world: we have an editorial things and not the information on things. Many examples show: the visibility of a restaurant - and then its place in the social space - also depends on his place on TripAdvisor or the list of a search engine. If the editorial content is the set of dynamics that determine the place of a thing in the digital space, then editorialize means concretely working on the same things. The participating restaurant, an editorial in the existence of the restaurant itself: the restaurant as an editorial. The COD of the verb is not "existing information on the restaurant ', but the restaurant itself. It is therefore more appropriate to speak of the world as content editorialisation editorialisation. set of dynamics that determine the place of a thing in the digital space, then editorialize means concretely working on the same things. The participating restaurant, an editorial in the existence of the restaurant itself: the restaurant as an editorial. The COD of the verb is not "existing information on the restaurant", but the restaurant itself. It is therefore more appropriate to speak of the world as content editorialisation editorialisation. set of dynamics that determine the place of a thing in the digital space, then editorialize means concretely working on the same things. The participating restaurant, an editorial in the existence of the restaurant itself: the restaurant as an editorial. The COD of the verb is not "existing information on the restaurant", but the restaurant itself. It is therefore more appropriate to speak of the world as content editorialisation editorialisation.

Trans editorialize

If editorialize structure means the space in which we live and editorial content can be conceived as a spatial narrative creates relationships between objects. In this sense, the highway is nothing but a form of editorial content. The infrastructure is part of the editorial content device. And this infrastructure - regardless - roads, urban development, transport and digital media platforms. During our trip, we put test this thesis, trying to produce space through a series of editorial content strategies: keep a journal of Marcello Vitali Rosati- trip, available on the personal blog of the researcher;

the publication of numerous tweets from the different project members quickly joined by a community that has rallied around our transcan16 hashtag (this conversation was the subject of a treatment on Storify by Marie-Christine Corbeil);

the achievement of a Tumblr Postcards from Google Street View of Servanne Monjour, which reached a trip "immobile" Street View app; publishing Erwan Geffroy of travel photos on

Flickr;

designing our most complete map on OpenStreetMap.

Our experience and included the creation of a series of collective dynamics of reading and reading of digital media digital number or not. However, editorialize Trans has meant to us, both through it in the car, stopping to sleep in hotels and eat in restaurants, plan our route using Google Maps, Twitter advance of our trip, read literary works on the space we were going through, producing new stories.

At the end of our journey, three elements are particularly attracted our attention: the important role played by literature in land construction, the ability of digital tools to be distracted and, finally, the decisive nature of the Internet community in the success of the business of editorial content. First, we were impressed by the presence of French literature, certainly expected to see emerge here and there, but that was ever-present reality in every step of our journey from Montreal to Calgary, undoubtedly TransCanada is inhabited by French-speaking and poetry. After the release of Montreal, lived as a liberation by the narrator on 132 (Anctil, 2012) to the Manitoba landscape and charm Sorrow (Roy 1984) that have so marked the ' Gabrielle Roy's childhood (we visited the home of St. Boniface), the Trans-Canada and its surroundings exert a strange fascination, the heroine of my solitude! (Couture-Lemieux, 2012) described it perfectly:

I have not sufficiently described the sound of the Trans Canada Highway. The best is still to go, to sit and listen to some '. The folding chair, tar, in a beautiful summer day, the refreshing breeze passing cars, the dust turning in pastoral movements. The good life! What made the ice! After all, the stench beach, is the marketing, mostly bikinis, but the way in which she pulls all means not to see the horror of men. It is a tube concentrates human folly overflow gizmos cheap, made in Rajasthan, packed into trucks anus, excessive consumption rapid digestion, the anger in the pop-hip-hop wave, hit and run, skunks moose and dead, horns, pustules carbon monoxide, the faces of children, pillows sold separately for installation in the comfort of his living room, the accidents in four simple falls, and so on. It messes up a tambourine tonitruent a thousand vehicles, simultaneously at different frequencies in an orchestra out of tune with a as a harmonic background.

And 'it hums incessantly. She still trembles, the highway is the land in shock. (P. 20)

Why raises many contradictory feelings, the way through Canada and the interconnection of different territories and cultures, sometimes leaving the impression of a badly arranged marriage as Patrice Desbiens said, "It 'nice to Montreal and it's nice and Sudbury between the two that always hurt somewhere "(1988, p. 42). This is probably the reason why the TCH is widely covered in the subject French literature. Fill the space poetry, stories, is a way of appropriating that contrasts with the dominant discourse (the institutions, in particular). The results of our action research can also be measured at this level for transmission over networks extracts the French-Canadian literature, but also our construisan travelogue,

This ability of digital tools diversion did not fail to strike us. In fact, all the tools we have used appears to contain, in embryo, a poetic and plastic potential that contrasts with their primary function. This is for example the case of Google Street View, we diverted images on Tumblr Postcards from Google Street View. The principle was simple: he was put on a selection of Street View images, excerpts from literary texts of Canadians crossed spaces. For despite its actual practice and mapping capabilities, you can not underestimate the influence of this software in the reinvention of the landscape - we already know that it is a building strongly influenced by the medium of representation. As there was a picturesque landscape, a landscape photo, etc, Street View is shaping a new type of landscape that must be considered critically. Do not fall into the trap of referentiality and announced a supposed transparency and - noteworthy fact: the winter does not exist on the images Street View, which represents Canada in a summer permanent. The software keeps him with the photographic image quality (visual quality but also semiotic), showing an often surprisingly photogenic. representing Canada in the summer permanent. The software keeps him with the photographic image quality (visual quality but also semiotic), showing an often surprisingly photogenic. representing Canada in the summer permanent. The software keeps him with the photographic image quality (visual quality but also semiotic)

If the temptation was strong, at times, during the making of this project, to find the exact locations mentioned in the text to match the literature to the software, this is illustrative imagination ", or at least reference, was quickly disappointed. Far from 'be consensual, each postcard fact generates a new level of significance after tensions between text and

the image. The case bilingual English / French - this all along the Trans Canada Highway, but largely controversial poet Patrice Desbiens from - in this regard is quite significant: the end of our trip, the importance of s community is built around the project it seemed capital. Those who were willing to follow our journey from social networks have had a great influence on our journey and our journey through the issuance of a series of recommendations and participating with us - and without us - the editorial content of the territory. In this sense, we can say that the editorial content has happened when it involves the loss of control of the person who started it. The editorial content is a form of what is called".

The eventual exhaustion of space as David Harvey said that the geographical imagination is too important to be left only geographers, our journey has allowed us to add: do not let the big multinational web just decided to build our own space. This belief in the basis of our project, we animated to reflect as literature, because it allows us to think and live in the Trans space offers strategies to free ourselves from the grip of multinational web. Gradually, as we went down the road, we realized that there is absolutely no difference between Google Maps and on the road: both are part of the same space of the device production. And with the roads, as with our Dodge pedals or our phone and our shelves, we interacted in our movements, movements, Also, they were part of the device to create a space. Our understanding of the Trans going by the state of the road, the scenery, the car's speed, availability - Pas or a connection, the books we read, the interaction between passengers per car. Thus, the distance is never exhausted: there are always new things to say, and think. At the crossroads, we are helping to add things - our stories, our stories. The digital, despite its appearance totalizing, nothing changes: it is not intended to exhaust, but to fill, again and again. We are responsible for the production of space and we are responsible to give the sense that we want. Resistance to large multinational web can only be achieved through investment in space that we want to live: we must be careful and ensure that it is truly public space. We like to believe that literature plays a key role in this process of appropriation.

As a result of the slowdown of the national question in 1980, Quebec literature testifies to the rise of migrant writing, and called the poet Robert Berrouet Oriol in 1986. Note written as Québécoite The (1983) Régine Robin, How to Make Love to a Negro without tiring (1985) Dany Laferrière, the memory of water (1992)

and Chen Ying mirrors Pavilion (1995) sergio Kokis which all suggest a renovation making literary aesthetic break with tradition, infusing new issues: migration, exile, debates about identity and otherness in Quebec, to mention only the most pregnant. Robert Dion, in 1997, notes that "Quebec literature allows [then] impregnated by global movements, in particular by the thought of postmodernism - a deterritorialised and dehistoricized thought, suitable for all hybridizations" (p 189) .. Even if a certain saturation of the category is felt by the 2000s, some writers still resonate with its literary themes that marked the end of the last century. Kim Thuy, through its Vietnamese-pen, reflects the persistence of these questions in writing Quebec, although it remains relevant. ru (2009) Man (2013) and sixth (2016) and to express all three problems that deregulation of the post-national context and their propensity to mutual cultural influence. In these novels now describe as postexiliques1 to "describe the unique aspect of stories that are no longer constrained by traditional forms of" (Harel shift, 2005, p.20), Kim Thuy offers a new hybrid poetic in Quebec where 'another has always been multiple. In this article, I will be examining the importance of trace evoked by Pierre Nepveu writings migrants, mainly manifested in Kim Thuy linguistic and culinary. Through persistence identity debates in our corpus, importance of trace evoked by Pierre Nepveu writings migrants, mainly manifested in Kim Thuy linguistic and culinary. Through persistence identity debates in our corpus, importance of trace evoked by Pierre Nepveu writings migrants, mainly manifested in Kim Thuy linguistic and culinary. Through persistence identity debates in our corpus,

The importance of linguistic clues

Pierre Nepveu noticed in 1988 in the ecology of the real, the migrant Quebec imagery itself as "a trace universe of concrete actions" (p. 202). The plurality of migrant identity gush test very tear-off material in the literature. Their expression is then plays in particular circumstances, and through the tensions, paradoxes, limits "(p. 202) While it is very different in their stories, novels Kim Thuy are the discovery of a geographical break first, that of diaspora Vietnamese Quebec. ru grabs the story - you could almost believe autobiographical - Nguyễn an Tinh, a Granby Vietnamese in retrospect raises his gaze on his personal history, which inevitably part of the collective flight history boat people in 1970 MAN a bit 'distance themselves from this traumatic experience saying romantic relationship, but also the hybrid process of acculturation of Vietnamese arrived as adults in Quebec after a childhood on the banks of

Mekong. VI, his most recent novel, tells the transition to adult life of a shy

teenager in exile, surrounded by his mother and his brothers, between Quebec City and Montreal. This tension of Kim Thuy characters, which is first of all the space, is emblematic of migrant writing: Régine Robin, of French origin, stipulated for example in Love Yiddishesso habiteraittoujoursun "In-between" incurable, I write only of a place, that of "including" in-between, the inter-ocean-between-languages, between the two ideologies "(p. 29).

The period between the two languages, hybrid and plural language system is an important sign of topical tearing Kim Thuy. The mother tongue, the Vietnamese here, gradually lost, and re-registration in another language system is done only partially. The characters of his novels remain permanently under French students in Quebec while sometimes polarizing relations with regret in Vietnamese: "I had to learn my mother tongue, I had given up too soon." (Ru, p. 88) The hybridity the language system is materialized in a nearly constant translation of expressions from the source language, often on the margins of the text. ru opens on a first occurrence of this phenomenon, in support of the dictionary: "In French, ru means" brook "and, figuratively" flow (tears, blood, Silver) "" (Historical Dictionary). In Vietnamese, ru means "lullaby", "rock". "(Ru, p. 7) He also takes the tension of language, this time on the physical side of the page. Some vocabulary words are translated in the text, even when they are not mentioned in it, to attend a authentic contextualization in situ. Some specific cultural elements of the country are listed in their own language, accompanied by an equivalence in the host language, as ao dai (Man, p. 20), Vietnamese-cut tunic, the mother of the narrator man brings elegance. Other cultural practices are also presented simultaneously in both languages, such as traditional poetry known to all Vietnamese, endlessly repeated by his mother: "(Historical Dictionary accompanied by an equivalence in the host language, as ao dai (Man, p. 20), Vietnamese-cut tunic, the mother of the narrator as a man carries with elegance . Other cultural practices are also presented simultaneously in both languages, such as traditional poetry known to all Vietnamese, endlessly repeated by his mother: "(Historical Dictionary). In Vietnamese, ru means" lullaby "," rock. "" (Ru, p. 7) it also takes the power of language, this time on the physical side of the page. Some vocabulary words are translated in the text, even when they are not mentioned in it, to attend an authentic context in situ. Some specific cultural elements of the country are listed in their own language, accompanied by an equivalence in the host language, as ao dai (Man, p. 20), Vietnamese-cut tunic, the mother of the narrator as a

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both languages, such as traditional poetry known to all Vietnamese, endlessly repeated by his mother: accompanied by an equivalence in the host language, as ao dai (Man, p. 20), Vietnamese-cut tunic, the mother of the narrator as a man carries with elegance. Other cultural practices are also presented simultaneously in both languages, such as traditional poetry known to all Vietnamese, endlessly repeated by his mother:

Trong Jam bằng sen gì đẹp
Lá xanh, bong Trang lại chen Nhuy Vang
Nhuy vang bong Trang, The xanh,
Gan Chang Bun hoi ma tanh mui sandwich.
In the marshes, what it is more beautiful as the lotus,
Where competition green leaves, white petals and yellow stamens, pistils yellow, white petals, green leaves,
Near the mud, but his stench. (Man, p. 81)

A few pages later, this poem by Rumi, Persian poet of the thirteenth century built at the turn of a conversation:

A fine apple hanging
in love with your stone,
That perfect shot derive my clips.
An attractive suspended apple
in love with your roller
the perfect start to cut the stem. (Man, p. 87)

However, the translation process takes a few detours and sometimes deal with situations that appear to be intractable. The multiple meanings of certain terms and areas creates problems that lead to question the narrator of man takes gladly. The Vietnamese GHE I can for example be translated as "cool mom 'or' mother mangy" (Man, p. 23), thereby affecting more or less directly on the meaning and the idea that the reader is his stepmother. Obviously volunteer for learning a second language, the narrator is particularly interested in the etymological path of words, as long as they suggest some inconsistencies in a new look:

The transition from one system to another stumbles on the language features in which learning too formatted inconsistencies "between French and English, the false friends lay snares, and each time, I gave in." (Man, p. 123) the translation process then fight between two disparate linguistic operations and whose equivalences are necessarily approximate. The narrator recalls that "although the Vietnamese is written in his day, most of the words still bear traces of the ideograms original image" (VI, p. 30). He is interested in breaking the Chinese ideograms few pages later also - to join her husband stationed in Shanghai - analyzing derivatives and associations: (. VI, p 70)

The distance is also apparent through the lexical richness do not necessarily find

a language to another. Ru The narrator believes that "the act of love is the translation from one language to another, must be learned" (ru, p. 104), the steady recovery VI, which focuses on the plurality lexical verb " love "in Vietnamese:" love to madness, I love to be frozen as a tree, love until he lost consciousness, fatigue, abandonment of self "(vi p. 104). but positives -- The comic situations are multiplying, especially when he sees learning its limits with regard to the practice of the language: the idiomatic, for example, leads to occasional misunderstandings: "The first time I heard the expression Quebec" are you in my bubble " I thought my interlocutor told me his friendship for allowing me to be in her thoughts, on the inside, while he actually wanted me to let myself go. "(VI, p. 59) In Vietnam, the phonetic closeness of some terms and the importance of differentiation accents here and there to create dissonances that point in the narrative among the tourists traveling in Asia, as in the words" urinate "and" pepper "" These two words differ only by an accent, an almost imperceptible tone for the untrained ear. A simple accent to a simple moment of happiness. "(Ru, p. 129) Although the translation is ambiguous, even in times gruesome, sometimes this process remains inert, as simply impossible. The original language reflects a first cultural reality, which it is located in a spatial or geographical context, but in the sixth, which is also found in the experience of time - historical time - she is struggling to "the Vietnamese language I knew was marked by exile and frozen in an old reality , the one before the presence of the Soviet Union and close ties with Cuba, Bulgaria, Czechoslovakia, Romania ... "(vi p. 100-101), the narrator then there is the living testimony of a language and a frozen history and downtime when he left for the host countries. On the contrary, in language and cognitive process that characterizes the discovery of the host language, Kim Thuy combines the living language through recurring figures in ru and MAN would like allegories of language. These adjuvants, often elderly, language and are critical to the source of the French transmission narrators for these migrants. In this is Mr. Minh, the owner of a Chinese restaurant in the Côte-des-Neiges, where the father of the narrator was working as a delivery man, who "overcame the desire to write" him (ru, p 97.):

He, who was not the sky that had saved was writing. He wrote several books during his years in re-education camp, and always on the single piece of paper that had a page on top of another, one chapter after another, a story without result [...] recited to me the words to the user dictionary: nummular, whining, quadraphonic, in extremis, Sacculina,

logarithmic, bleeding ... like a mantra, like a march towards the void. (Ru, p. 97).

The narrator tells of Man also has a neighbor who she calls "a living dictionary" (Man, p. 59)

The neighbors considered crazy, because he gave daily as jambosier, where recite French words and their definitions. His dictionary is held against him throughout his youth, he had been confiscated, but continued to turn the head [...] pages.

Humer: suck the nose smell. Smelling the air. Humer wind. Humer fog. Hume fruit! Hume! Jambose, also called the love apple in Guyana. Hume! (Man, p. 59)

The narrator is captured by language, that persists you well after the transition in the host countries.

culinary mediation

Another major brand is well up in the poetic hybrid Kim Thuy through the culinary universe that inhabits it. Those who have studied the author's personal journey Quebec "rose-colored glasses" 2 remember his debut in his Ru Nam restaurant of Notre-Dame in Montreal, before the media success of his first novel ru. In his writings, the traditional dishes, either Vietnamese or not, is like a first cultural mediation between peoples, particularly present in the sixth. The kitchen then erected in sharing the tradition for expatriate communities in Montreal celebrating the new year with the Association of Vietnamese women of Quebec Complexe Desjardins sell the "Rolls, stuffed ravioli, hot cakes, cassava cake" (I, p. 81) in the kiosks. Food is also l ' chance for intergenerational transmission of files through the preparation of traditional dishes, "But the food has settled there, his mother and me, since I was the one who found the ground that the tooth had broken into their obsession with a ligament chicken feet sold in the front window of the house. "(VI, p. 73) the food will be the size of a fundamental cultural heritage carrier of a tradition handed down from generation to generation. In addition, Kim Thuy spontaneously gives a historical perspective to the discovery of the food. The field of culinary and is the site of a collective history reinvestment through the sharing of food. since it was I who found the ground that the tooth had broken into their obsession with a ligament chicken feet sold in the front window of the house. "(VI, p. 73) The food will be the size of a fundamental cultural heritage carrier of a tradition handed down from generation to generation. In addition, Kim Thuy spontaneously gives a historical perspective to the discovery of the food. The field of culinary and is the site of a collective history reinvestment through the sharing of food. since it was I who found the ground that the tooth had broken into their obsession with a ligament chicken feet sold in the front window of

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I tried to take a few pieces of twenty years of the Vietnam behind the Iron Curtain dragging restaurants-tables. Opposite my hotel, there were several. One offered chopsticks liver sausage, other noodles sauteed and more, Tonkinese soups. I ended my day with this soup that nothing like cooked in Montreal, Los Angeles, Paris, Sydney and Saigon seemed. The hanoïenne version sold only with a few slices of beef bleeding, while I had always eaten this dish with a dozen ingredients, including tendons, stomach, hock, Thai basil, bean sprouts ... (I, p. 102)

More than a cultural, culinary takes the form of ru duties, in which the narrator intends to defend the memory of men imprisoned in diet re-education camps in 1970 and their wives, who brought them some food not knowing if they were alive: " in memory of these women, I prepare from time to time the browned meat to my son, to preserve, to repeat these gestures of love. "(Ru, p. 44) This tradition is broken by supplying the North American context, which marks only very rarely cultural transmission or a duty of memory. He The narrator is surprised "that he could not help noting with sadness that his American wife fed him mainly frozen foods" (VI, p. 124). Frozen plates, wide cells indefinitely, so are the symbol of an identity loss celebrated in the new continent of mass culture. This denial of otherness identity in foreign traditional dishes and leads some of the stars lie border from not declaring the food that lead - "I have nothing to eat" (VI, 124 p.) - confessing this fact some acculturation obscured by neglect of Vietnamese culinary practices. For a contiguous phenomenon, the report reflects the culinary alike cultural alterity that is synonymous with regular travel and discov-

ery, symbolic minimum. In the sixth ever, examples of these are culinary flooding elsewhere. The father of the narrator, diplomat, returns from his travels unknown specialties in Vietnam: My father was reported discovery delights us also, from anise Flavigny foie gras, through melons sometimes available in some French restaurants in Saigon. "(VI, p. 42) This discovery of space foods creates a culinary mapping space, the place sometimes offering only reality that his food specialties. A few pages later, the food is associated other cultural practices inscribed in space, through Tan, a friend of the brothers of the narrator:

Tan introduced us to spaghetti carbonara, then with bacon and Parmesan. He sang songs in Italian Pavarotti and imitating. He showed La Dolce Vita and all other Marcello Mastroianni film. He showed to my mother and me paso doble, tango, cha-cha-cha. Black Magic Woman Santana still turning heads at the rhythm of "one, two, cha-cha-cha." (I, p. 84)

However, the food turns increasingly anchored in space and sometimes allows an escape, as it is fictitious. The brother of the narrator is so hired a Japanese restaurant where "there [is] guests traveling to Kobe" (VI, p. 51). Despite his Vietnamese origin, "his acrobatic movements agreement ingredients he [e] Japanese identity [...] and nourriss customers [ENT] their exotic dreams" (VI, p. 52). Yet the culinary draw a clear demarcation between the country of origin and the host country and a brand identity that renews the debate on diversity in Quebec: "It 'obvious that some tastes are exclusive and draw a strong identity border." (man, p. 80)

A renewed otherness

The appearance of migrants written in 1980 has weakened the Quebec tradition, which was part of the literature of the earlier device editorial indisputable Paris center. The stories of Robin Laferrière or Kokis have therefore set up a secondary space in a Quebec literature whose actions have rarely been challenged, as demonstrated by the persistence of the soil until mid-1940 and that the issue of the national project. Migrant scriptures, tangible guarantees of discursive diversity, they are put on the sidelines of a minority literature now and then helped strengthen the field Maggiore Quebec as literature: "So, creating its own periphery, Quebec literature have solidified his seat identity." (Harel, 2005, p. 23) in parallel, Quebec literature has invested questioning of identity and otherness, adding complexity to the cross-cultural debate and pluralism that characterizes it, and especially the ability of Quebecers to determine for itself if it is another. Stone Nepveu evokes "ambiguity of this Quebec about diversity, dragging goes from" recognizing the other "on" the other is "" (p.

202). This inherent problem with the trans-culture is reflected in the novels of Kim Thuy. The migrant character then deletes promptly for the benefit of the migrant framework ignoring these specificities. In humans, the denial of the Quebec identity relegates plurality some migrants into the margins: "He was of those who have lived too long in Vietnam to become Canadian. And, conversely, who have lived too long in Canada to Vietnam again. "(man, p).

A cross-cultural specificity of the writing of Kim Thuy seems to be his attachment to the name and symbol that confers. Onomastica is obviously a practice rooted in a culture and language, and the importance of the name varies from one to another, as shown by the Vietnamese exile in Quebec for the protagonists of Kim Thuy. In the crossing of the boat people, ru complaint anonymity as an affront to the face of death, but also a blatant loss of identity: "The others, who had sunk during the crossing had no names. They are anonymous dead." (Ru, p.24), as the name is a heritage that is passed from one generation to another: "He expressed his pride at having created both an empire and an enviable reputation by repeating his name for each his children:" Thérèse Le Van An, Jeanne Le Van An,. Marie Le Van An ... and my father, Jean Le Van of the Year "(. VI, p 12) However, the identity of migrant slip deduced dissolution of onomastica evident by the transition from one language to another:" history Vietnam, with a capital H [...] posed the accents of our water names [...]. He has also exposed our names to their senses, reducing foreign and strange sounds in French. (. Ru, p 12) "it, however, reveals that onomastics may show some failures before the transition in space: It has also exposed our names to their senses, reducing foreign sounds and strange in French. (. Ru, p 12) "it, however, reveals that onomastics may show some failures before the transition in space: it has also exposed our names to their senses, reducing foreign and strange sounds in French. (. Ru, p 12) "it, however, reveals that onomastics may show some failures in space before the transition:

My name, Bao he has shown the benefit of my parents protect smaller. "If translated literally, I small microscopic Precious. "As in most cases in Vietnam, I was not able to be in the image of my name.

Often the girls who call themselves "white" (Bach) or

Snow "(Tuyet) have a very dark complexion, denominated boys

Power "(Hung) or" strong "(Mạnh) fears the larger trials. As for me, I grew more and much better than average and the same impulse, I throw out the box. (I, p. 30)

For the mother named Xuan, the same onomastique hijacking applicable: "He agreed right away that the kids never would tell him:" You are my spring, "though his birth name, Xuan, meaning" spring "and has lived in a place called "the city of eternal spring." "(VI, p. 18) the Vietnamese tradition thus gives a symbolic name and invite us to consider onomastica not as a science, because it reveals failures evident in the facts, but as a predestination figurative physical or personality. However, Kim Thuy clearly highlights the inconsistencies of these ancient practices, particularly regarding the trauma " My name I do not predestined to weather the storms of the deep sea and even less to share a hut in a refugee camp in Malaysia with an elderly lady who cried day and night for a month without explaining who they were fourteen children who accompanied him. "(. We, P 45) The slip onomastic from one language to work in a logic of absorption and transformation, as a linguistic loans language to another system:

My grandfather had never protested when the teachers were given a French name. For lack of knowledge, by an act of resistance, his parents were not his given. So in classes from year to year, from one teacher to another, he had a new name, Henri Le Van An, Philippe Le Van An, Pascal Le Van An ... Of these names, maintained and Antoine Le Van An transformed in the last name (VI, p. 10)

Despite wandering onomastica grandfather of the narrator, the Vietnamese name becomes the French name, that later generations have inherited, although its origin is in the will to resist through language.

Meanwhile, the otherness plays in the hyphenation of the subsidiary. Exile, often traumatic, interferes with genealogical gaps, which are similar to the cultural implicit broken by the passage of Vietnam in Quebec. The narrator of Man evokes the confused attitude of his guardian face female figures surrounding it:

His approach [...] was that of a man uncertain, lost between the two worlds. He did not know if he had to cross the line before or after women. He did not know if his voice would be that of matchmaker or her. His hesitation when he spoke to the mother we all terraced. He called hodgepodge "big sister" (Chi), "Aunt" (CO) and "great-aunt" (BAC). (Man, p. 15)

Inconsistencies regarding the country of origin and traditions of the host country reflect a discomfort with cultural practices. MAN is also emblematic of this malleability of post-traumatic genealogy from when the narrator reveals the front pages that does not know his father: "I did not know my father." (Man, p. 34) However, the genealogical groups are concise in the

novels of Kim Thuy. The Vietnamese tradition gives the importance the Quebec Genealogy culture is partly ignored, "When the Vietnamese meeting, the village and the original family tree are the two themes that open most conversations because we firmly believe we are what our ancestors were, that our destinies meet lives gestures that preceded us. "(man, p. 53) As mentioned by the narrator of you, the Vietnamese tradition places a responsibility for the success that transcends generations. It does not belong to one person, but it's part of a family line: "The success of a child's parents and his ancestors." (I, p.60) Ru also defends the polarization of a family responsibility by duty that binds the narrator to his mother in the personal history, but also the collective history of the Vietnamese diaspora in Quebec after the trauma of exile: It does not belong to one person, but it's part of a family line: "the success of a child's parents and to his people. "(I, p.60) Ru also defends the polarization of a family responsibility from the duty which binds the narrator to his mother in the personal history,

My birth was instructed to replace lost lives.

My life had a duty to keep my mother.

My name is Nguyễn An Tinh and my mother, Nguyễn An Tinh. My name is a simple variant of her since only a point as I differ from her, apart from her, I dissociate themselves from it. I was an extension of her, even in the direction of my name. In Vietnam, its means "peaceful environment" and mine, "peaceful inside." For these almost interchangeable names, my mother confirmed it was because of it, that I would continue its history. (Ru, p. 11-12)

The narrator then binds here onomastica in genealogy. Yet the Vietnamese tradition also allows symbolic changes in genealogy. The narrator of Man evokes the multiplicity of matriarchal figures of Vietnamese tradition. Aunts, like mothers, are responsible for the education of children:

Often, aunts in a family are called "mother"because they have almost the same duty and the same check on the welfare and education of children. "(. Man, P 109) Thus, even though she knows her biological mother, the narrator of Man is symbolically adopted from a friend who fill different roles:" Even before a word is spoken, and we became friends with the time, the sisters. He adopted as his adopted daughter. "(Man, p.54) The genealogical groups also play in the heart of the trauma. The hold of the boat during the crossing of boat people from Vietnam to China's coast, became the scene of a reshuffle and sometimes a complete overhaul of the genealogy its occupants: "In this isolated world, friendships created the slightest connection. Two class-

mates became sisters, both natives of the same city helped each other cousins were two orphans a family. "(VI, p. 46) The report to the otherness of post-exilic Kim Thuy materializes literature then through a Vietnamese battered tradition in its onomastica and genealogy. The contact with the transcultural, Quebec context is then defined as specific to a cultural hybridization

Hybridizations and cultural memory

Pierre Nepveu ecology of reality, called the writings Quebec migrants as "a cultural context in which the loan is often easy, the quiet hybridization, cosmopolitanism harmless" (p. 204) and was therefore in favor of all types of hybridization , cultural, listen, and so literary. He then took the example of Québécoite Régine Robin in 1983, which, according to him, showed a desire to "note any differences inventory, catalog, classification" (p. 204). This fragmentation in the form of the experience of the multiplicity of cultures persists in the post-exilic Kim Thuy literature, with redundancy - collecting stories that seldom more than one page - shows a certain permeability. ru The narrator,

I say fragments of my past as if they were stories, humorist comic numbers or tales of faraway places with exotic décor, with unusual sounds, parodies characters. (P. 141)

The writing is fragmentary, the battered history. Analepses and prolepses are so unpredictable and follow the sudden persistence of memories. This disjointed tale echoes what Peter Nepveu disorder qualified experience that characterizes Quebec to this migrant writes: "The contemporary here is basically defined as the experience of disorder, a disorder even when it is not contingent or temporary but persistent, always renewed. (Pp . 207) "Régine Robin has preferred the term for this mosaic cultural transculture of migrant writing, he deserved it believes the celebration of a questioning of ethnic nationalism," a patchwork of programs, cultures, languages, information and misinformation specific. that happiness! mix it all, the happiness of this mixture! "(1996, p. 305) Writing exilic Kim Thuy offers a mixed response to this exaltation of the cross-cultural. It is then synonymous with unsubscribe in space, as is the case for you, that "the narrator's father chose to be diplomatic [...] to live anywhere in the world without ever belong to a place" (VI, . 68). In ru, the narrator tells his return to Vietnam, which summarizes the spatial and cultural divide. In his anecdotal restaurant, the waiter pointed out to him that no longer belongs to the same group as the Vietnamese left behind: "This young waiter reminded me that I could not have everything, I had not right to proclaim Vietnamese me because i had lost because of their fragility, their doubts, their fears.

And he was right to take me. "(Ru, pepaysement "(Nepveu, 1988, p. 204), thinking about transcultural induces game that transforms how immigrants and the host society, but which excludes both. The body's novel Kim Thuy, however, insists on Western cultural supremacy, that often marks the period of pre-migration. the narrator of Man remembers his training inspired by the literary tradition through Bonjour Tristesse by Françoise Sagan, Voltaire, Kafka, ehe Stranger Albert Camus and Les Misérables by Victor Hugo. In the sixth, the father of the diplomatic narrator promotes open face hybridization cultures celebrating the touch of American and European cultures, "My father never liked Cholon. He preferred the city of Saigon with French coffee and cocktail bar." (VI , p. 25) in addition, the coexistence of cultures alters perception and referentiality of certain characters. The mother of the narrator and her husband confronts the American actor Clark Gable when applied brilliantine in the hair (VI p. 19), since this reference to take the place of other Vietnamese references. Ha, a family friend, also discusses the difference between the Vietnamese and the Americans, beauty design in its favor:

I wondered if my mother envied be able to exercise this casually through the rain of compliments he received from his teachers and fellow Americans. They celebrated the beauty with chocolate bars, curlers, recordings of Louis Armstrong as the Vietnamese qualifiaient her dark complexion "wild." (I, p. 34)

To counterbalance the dominant Western cultures in the pre and post-migration, writing Kim Thuy is also in the interest of reconciliation and working memory which reads in all three novels. Summon humans the weight of history for the Vietnamese, who inherit a collective past. The mother of the narrator, thanks to her role as an actress of the revolution could prevent exclusion in the labor camps of the family, allegedly responsible for the ruin of the country through its affiliation with the previous government. It suffers in this regard the emergence of the story from the point of ghosting past in the story, here through the memory of the new occupants of their large property under the old political regime: I wondered if it was unbearable to have his past planted along. Perhaps they hoped that compassion would take the new occupants, would restore their corner of the house, that the past is no longer a stigma, so people no longer have to smear the controversial marker and faces of the old regime flags in the images and especially to reinstate the past to the present. (Man, p. 121-122)

In the sixth, the same narrator evokes a certain weight of history and belonging transgresses generations: Sometimes par-

ents even honest not withstand the pressure of the weight of the history of a people that is transferred from one generation to another. "(VI, p. 61) The story then transmits a cultural weight, but this transmission may also be saving. In a cathartic perspective, the narrator of Man then asks the mother to evacuate the past by writing offering him what to put on paper their painful memories: "I was offered notebook mom with Seyes lined paper like that used child [...] hoping she would write our story. "(Man, p. 115) The question then arises about the same chance to write the story. Pierre Nepveu has indicated that ' migrant experience memory meant "suffering that no longer exists, remember that you can not come back, or even what he has never lived" (1988:. 200). This analysis applies to the Kim Thuy body, citing a partial refusal of duty of memory induced by the parameter time and effort that would require such a process: "People are too busy with their daily survival for the time to write their story collective. "(. Ru, p 47) In parallel, the historiographical path requires knowledge of the facts that are not acquired for all migrants, such as the VI explicitly without a trace:" my story was cut, re-invented. no house the subject who has the mark of the ancestors, Contrary to the altar of the ancestors who witnessed all marriages, anniversaries of the deceased, the ceremony of the first day of the year for at least a hundred years. "(We., P 131) The story dies so sometimes the migration process," Absolutely no one will know the true story. "(Ru, p. 143) In his report to the past, the hybridization of the migrant culture Vietnamese therefore follows the respect or, conversely, a transgression of the tradition from memory. Nepveu Pierre explained that this memory is characterized by a" text striking migrant dilemma reminds her recollection, is haunted by the original and authentic, but must at the same time find out that somehow this obsession is not applicable "(1988, p. 200). the ceremony of the first day of the year for at least one hundred years. "(We., P 131) The story dies so sometimes the migration process, "Absolutely no one will know the true story." (Ru, p. 143) In his report to the past, the hybridization of the migrant culture Vietnamese therefore follows the respect or, conversely, a transgression of the tradition from memory. Pierre Nepveu explained that this memory is characterized by a "text striking migrant dilemma reminds her recollection, she is haunted by the original and authentic, but must at the same time find out that somehow this obsession is not applicable" (1988, p. 200). the ceremony of the first day of the year for at least a hundred years. "(We., P 131) The story dies so sometimes the migration process," Absolutely no one will know the true story. "(Ru, p. 143) In his

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The poetics of otherness in the post-exilic corpus Thuy Kim reinvests latent problems in Quebec literature. After saturation of the writings migrants in the 2000s, author feather Vietnamese reworks this literary aesthetics including in their own experience of exile. His world is still marked by the predominance of evidence that punctuate his writing, both through what Régine Robin inter-language calling here to linguistic assimilation of Vietnamese words, or food, which s' interferes in the story, including humans. The relationship to otherness, however, distinguished by its onomastic and genealogical characteristics. The literature in Quebec and remains conducive to hybridization, to experience the disorder as name Pierre Nepveu through identity and cultural practices that promote cross-cultural. unique impeccable multiculturalism. Exile is sometimes lost, forgotten, watery eyes, "If you want to survive, dépars now your identity." (Man, p. 27)

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Mahammad Taghi Sidghi's pedagogical heritage and his contribution in opening of native-language schools in Nakhchivan

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Abstract

One of the founders of social –political environment in Nakhchivan, as well as of the pedagogy and education of entire Azerbaijan at the end of the XIX and at the beginning of the XX century was Mahammad Taghi Sidghi. Mahammad Taghi Sidghi is one of the prominent intellectuals and well-known educationists the life and creativity of which have been studied and who has always been reminded in literary-cultural, philosophical-ethical, pedagogical- psychological thought of modern Azerbaijan. All his activity was related with Nakhchivan and namely from this region spread to other regions of the country as a bright star, light of Azerbaijan pedagogy and school education. This public intellectual had significant contributions in development of social thought of his time, and demonstrated his being "the cleverest" (J.Mammadguluzada) as an intellectual.

Keywords: *Mahammad Taghi Sidgi, pedagogical heritage, native-language, Nachivan.*

M.T.Sidghi's being one of the prominent representatives and enthusiastic agitators of the new pedagogical thought, being able to set up practical- pedagogic work on the basis of new methods and rules was a successful step in all Azerbaijan pedagogy and an advanced stage towards a progressive content. Because of this, to actualize the experience of the past, that is, study and assessment of Sidghi from the today's prism, to find out the main directions of school management and creativity with all truth is very significant issue. The development level of the present day requires that a personality to be considered as a collection of a certain system, as a social-cultural and within- science determinant, his life and creativity to be explained in relation with the period he lived in, as well as in connection with its problems and the most significant issues. Such an attitude – approach to M.T.Sidghi's personality, art, scientific and literary creativity would allow to determine him as a writer- journalist, an educationist- pedagogue and a scholar- thinker. Mahammad Taghi Sidghi's life activity was related with a separate region of the country, with Ordubad- a provincial town of that period, and ancient Nakhchivan city, which was considered a provincial center. However, school managing activity and pedagogic creativity of the well-known teacher having specific, original peculiarities and characteristics, was a part of general Azerbaijan education and pedagogy being the most significant achievement of it. M.T.Sidghi managed to establish an educational institution in Nakhchivan functioning with a new method and significantly differing from traditional schools due to the content of education. In fact, with "Akhtar" and "Tarbiya" schools the great pedagogue laid foundation of the national school in Nakhchivan. So, M.T.Sidghi had a significant influence on spread of advanced pedagogic thought in the region, he was the founder of the school movement and could determine its content direction in accordance with the soul, wishes and desires of the nation. Otherwise, the population not interested in existing Russian schools of that time would not meet the school manager with such an esteem both in Ordubad and Nakhchivan, would not respect him and would not send their children to his schools. Mahammad Taghi Sidghi was one of the founders of scientific pedagogy in the historical pedagogic practice and actively participated in the field of pedagogical practice. He managed to establish unique national educational institutions of his time due to his individual initiative, great talent and skill, high energy and hard work. He could draw attention of a number of well-known representatives of social-pedagogic movement, popular intellectuals in Nakhchivan, generally in

Azerbaijan and Caucasus and could gain their respect and esteem. Such national intellectuals as Nariman Narimanov, Sultan Majid Ganizada, Rashid bey Afandiyev praised Sidghi's valorous activity in education and raising overall cultural level of population, and set his achievements as a sample to other regions. They saw that Mahammad Taghi Sidghi was a person carrying out great work and tried to help him by different means in order to support him in achieving new successes in his pedagogic activity. Nariman Narimanov's scientific-methodical works as "Manual on Turkish-Azerbaijan language", "Manual for Moslems on self-study of Russian language", "Manual for Russians on self-study of Turkish", prominent writer and a teacher Sultan Majid Ganizada's scientific-pedagogic works as "Self-study on Turkish language" (Rules and writing and grammar of Turkish language), great pedagogue – teacher Rashid bey Efendiyev's textbooks "Kindergarten", "Basiratul-asfar" were sent to Mahammad Taghi Sidgi by the above-mentioned authors for the aim of improving education in "Tarbiya" school.

Coryphaeus of Nakhchivan social – cultural environment Mahammad agha Shakhtatli, Jalil Mammadguluzada, Huseyn Rasizada Javid, Gurbanali Sharifzada had a great esteem for another enlightener intellectual of this environment Mahammad Taghi Sidghi, protected and agitated his steadfastness, determination and selflessness in the way of education of the people. Commitment to national values, high belief and devotion in religious values and yet, enthusiasm for modernity, desire for joining modern way of life formed the basis of Sidghi's views. It is very interesting that the prominent educationist's views to the world had scientific basis.. His religious belief did not hinder to his sense of modernity and living with the advanced ideas of the time, on the contrary, their unity helped Sidghi's activity to be more interesting, be implemented and developed in new forms. Mahammad Taghi Sidghi's attitudes to the life of the society were the attitude- approach corresponding with the new ideas of that time based on humanist principles. Implementing progressive ideas although hard work, doing best for realization of the deeds benefiting a human and humanity were peculiarities characterizing Sidghi as a teacher, a writer, an educationist, a man and a head of the family.

M.T.Sidghi's pedagogical views consist of an organic relation, a unity of Eastern –Azerbaijan science, education and cultural life and Western social – pedagogical thought. The great pedagogue lived and created in this social-cultural and scientific context and demonstrating his talent and pedagogic

skills was known as a popular school manager and a pedagogue – scholar. M.T.Sidghi being connoisseur of a child soul, as K.D.Ushinski said, was distinguished at school with his activity, "as productive as the rays of the sun for the young souls. He was a great scholar and embodiment of a true teacher. His pupils remembered him as a holy person, adorned him with the wreath of words expressing a pure soul. Great poet Huseyn Javid in his letters addressed his first teacher as "master", "your student Huseyn Rasizada", "Great master and father" showing how much Sidghi's students loved and respected him. Any favor done to Javid by his teacher awakes pleasant feelings and thoughts in him. Javid begins one of his letters addressed to his favorite teacher as follows: "It is addressed to compassionate and respected Sir.Agha Mashadi Taghi Sidghi in "Tarbiya" school... Generous and merciful Sir! On Thursday, the 15th date of this month I have received your kind letter via Agha Mashadi Asgar Ordubadi. It brought light to my dark eyes and peace to my sad soul.

Mən kiməm ki, yol tapam o mərhəmətli könlünə,

Başımın tacı-ayaq torpağın, gözüm lütfünə,

Məhəbbətli məktubun məni göylərə yüksəltdi.

Duaçıların içrə bir daha başı yca etdi" (1,181).

Contemporaries stated M.T.Sidghi's personal qualities, skills and abilities as a pedagogue- educationist, his high communicative culture in scientific creativity and internal relations within the society with a deep esteem. Mahammad agha Shahtakhtli in his correspondence to Sidgi addressed him as "Dear Mashadi..". Gurbanali Sharifzada began his letters with "Dear Sidghi, let me be sacrificed for you!". The great writer Jalil Mammadguluzada highly evaluated Sidghi's educationist, school managing activity in Nakhchivan and wrote the following regarding his personal characteristics and to revive his embodiment as a true intellectual: "The personal characteristics of the deceased were unique: discreet, pious, faithful, quiet, obliging, good-natured and kind. His beautiful character made him popular in Nakhchivan. That respect and love that our people showed to him they had never showed to no one else up today...Sidghi was pointed everywhere with esteem." (2, 110).

M.T.Sidghi was a great pedagogue of his time. Prominent educationist got acquainted with the problems of education – training field of that time comprehensively and diligently worked to put away

with these problems with his hard work, determination and power, demonstrating steadfastness. First of all Sidghi was a well-known school manager known in the history as one of the ideologists and practitioner of a new school movement called "Usuli-jadid". His native language school fundamentally differed from mosque schools. The content of the education at school was significantly extended, besides native language, Russian, Persian and Arabian languages were also taught. Teaching the subjects as the mathematics, geography, medicine showed that this educational institution was on a higher level than a primary school and it can be considered a new indicator in the history of native language schools. Though the subjects will be taught at "Akhtar" and "Tarbiya schools were in the form of the manuscript, he gave a special attention to preparation of teaching materials. Sidghi determined the goals of these means, as well as education purposes they followed in a concrete and clear form. For example, the prominent pedagogue's thoughts about the aim of preparation of "Numuneyi-akhlag" are accurate and planned: "As we are really in need of teaching books at our "Usuli-jadid" schools, I have published a booklet in which I included the lessons on morality for the second sector of the first-year pupils of "Maktabi-Tarbiya" school established in 1894, in Nakhchivan and the content of this booklet I formed from the stories developing morality and mind of our small children under the name "Numuneyi-akhlag" (1,64).

M.T.Sidghi in his "Numuneyi-akhlag" followed two main aims: firstly, to develop children's writing skills, secondly to improve their morality, to form correct behavior and actions. M.T.Sidghi saying that "Childhood really is a very beautiful world" called to develop, enrich this world namely by means of the native language. Sidghi, who was struggling for the purity of the native language stating figuratively that the mix of different languages would be of no benefit to the brought up generation, on the contrary would be harmful for the soul, spirituality of the nation, people wrote the following: "… such a language is like a dress the cotton of which has been planted in Turkustan, the silk of which has been made in Iran, the color of which has been woven in Azerbaijan and has been cleared from the custom in Russia". As one of the topical problems of the social – pedagogic thought of that period M.T.Sidghi analyses formation and development history of the alphabet as a really skilled researcher putting forward appropriate scientific and objective conclusions. The great pedagogue shared M.F.Akhundov's viewpoint who had chosen the way of reformation of Arabian alphabet, he supported the thought pro-

posing Arabian alphabet to be replaced with the alphabet of Latin graphics. As the researchers show M.T.Sidghi is the first pedagogue in our history of pedagogic thought whose "Selected pedagogic works" were published and presented to pedagogical community. However, as academician I.Habibbayli wrote in an introduction to M.T.Sidghi's "Works" the stories given in "Numuneyi-akhlag" and "A gift to the girls" are of great value as literary samples expressing educationist-pedagogic views of the author. If to separate pedagogic – consideration layer from the samples given as dictation texts and to read separately the story part, they are sounded as complete stories for children. .. In these stories in accordance with the requirements of the textbook the moral issues have been highlighted." (1,12). Really, these texts having high didactic content seem as small stories written on a certain plot and it can be considered an original creative peculiarity belonging to namely M.T.Sidghi in the history of our pedagogic – methodic thought. M.T.Sidghi is one of the first pedagogues who tried to spread his educationist thought through the press and achieved certain successes in it. M.T.Sidghi's articles reflecting his educationist-pedagogic views were published in Arabian-language and Persian-language newspapers, in "Shargi-rus" tending to agitate progressive ideas and these articles once more confirms the wide scale of Sidghi's educationist activity. M.T.Sidghi's relations with the newspaper "Tarjuman" and its founder Ismayil Kaspirali are one of the favorable pages of our educationist movement. As PhD on philology, Professor Asgar Gadimov writes "in the articles which Sidghi, who was heartedly tied to national Turkism ideas, published on the pages of the newspaper "Tarjuman" supported Turkism ideas put forward by Ismayil Gutgashinli and "usuli-sovtiyye" education problem and enthusiastically protected and agitated these ideas". And as a result, the newspaper "Tarjuman" besides allotting a place to Sidghi's educationist- publicistic activity on its pages, also highlighted his activity at school and education field" (3 , 99;104).

Mahammad Taghi Sidghi is one of the first pedagogues the list of the books of whose library is still kept. Majority of the books in the list are teaching materials related with a school and education-training issues. While paying attention to the list we witness the great pedagogue's respectful and reverent attitude to his school managing and education –training work. Great pedagogue's teaching activity, educationist – pedagogical views form very significant pages of Azerbaijan pedagogical thought. First of all, it became evident that it was possible even in a province to acquire new way of thinking, different views, to carry out works which

could be considered significant and progressive for that time. M.T.Sidghi was namely one of these progressive pedagogues – trainers in this work. Study of his life and creativity more deeply and systematically would be a contribution in completeness and richness of general scientific picture of Azerbaijan pedagogical thought and it would lead to complete and enrich magnificent and spectacular view of the "Pedagogue" pedestal of Sidghi. As the great writer, public figure Jalil Mammadguluzada wrote: "In order to know the value of Sidghi's work he carried out for our native land it is necessary to compare the present level of knowledge of our people with its 10-year-old level. The progress is evident and if to say that nine of ten of this progress is due to Sidghi, it would be quite true"(2,110).

As it seems from the researches "One of the most significant services of M.T.Sidghi is his compilation of the rules for the pupils as have done the prominent representatives of the world pedagogues Y.A.Komenski, Y.Slavinetski, F.I.Yankovich. His school regulations kept in a manuscript form are of great value as the first initiative in the school history of Azerbaijan" (4,180). One of Sidghi's contributions is the textbook named "Pedagogy" compiled by him for the first time.

Although this textbook was not published at that time, however Sidghi's writing this textbook of pedagogy indicates his deep engagement with this work. He used to call pedagogy a science about education and training.

It is known that at the beginning of the XIX century after the aggressive wars that the czarism conducted in the north of Azerbaijan, Russian government carried out a number of steps in order to consolidate its authority. One of such first and most significant steps was establishment of an education system adapted to the policy and aims of the empire. Education institutions (schools and madrasas) mostly of religious character which had been formed in Azerbaijan through thousands of years, of course, were not on the level and context in order to serve to the local management organs of the state. So, educational institutions of mainly secular content meeting interests of the Russian government were established in the cities which earlier used to be the centers of the khanates and after the occupation became local management centers. These schools had to be the state's fulcrum and support of rusification of the local people, especially elite, elaborated layer of the society. But these schools did not meet education demand of the people according to their number and content. These educational institutions mostly suited the interests of the Russian and Christian nations. Con-

duction of the lessons at these schools in Russian language, high probability of influence of the nations of other religion on Azerbaijani children, if it is possible to say, did not match with the aims and interests of the people. On another hand, in these educational institutions the children of high-class of Azerbaijanis had opportunity to study as the local people. Religious and national differences significantly influenced on the interests of Azerbaijani people at these schools. Especially, local confessors using people's sense of religious fanaticism were trying to prevent the respect and interest to these schools. Another feature which should be noted is that the children of the lower level were represented at these schools very rarely. Conduction of the lessons not in the native language should be indicated as the reason of decline of the respect and influence of these schools among the people and all these were fundamental arguments for rare representation of Azerbaijani children in Russian state schools. Therefore, in order to achieve educationist goals and cultural progress the progressive intellectuals joined a struggle for establishment of educational institutions having new education methods and structure with more favorable conditions and means. These educational institutions completely differed from traditional educational institutions with their structure and content of the education (education plan and programs). These schools established as the result of the movement "Usuli-jadid" (means a school functioning with a new method) were a realization stage of the idea of conduction of the education and training in the native language. Foreign languages and other subjects (mathematics, geography, calligraphy, native language) were taught by means of the native language and this feature was the main condition and driving force of the interest and tendency of the people in "Usuli-jadid" schools. Another feature raising people's interest in these schools was religious and national homogeneity. Only Azerbaijanis, at least Moslems could study at these schools.

In the second part of the XIX century these native –language schools of such structure and content were founded in a number of the regions of Azerbaijan, in the cities which were considered social-pedagogical and literary- cultural centers. Mirza Ismayil Gasir was the founder of the native-language school in Lenkaran, Seyyid azim Shirvani in Shamakha, Mir Mohsun Navvab in Shusha, Mashadi Molla Ismayil Haji Kazimov in Irevan, again Mirza Abbas Mammadov in Irevan, Mirza Hasan Rushdiyya in Tabriz. One of such unique educational centers of "Usuli-jadid" social-pedagogical movement were Mahammad Taghi Sidghi Safarov's native –language schools "Akhtar" in Ordubad and "Maktabi-

Tarbiya" in Nakhchivan. M.T.Sidghi's new style school "Akhtar" ("Star") was opened in 1892 in ancient Ordubad, the building called "Zahiri-dovla Ibrahim khan Madrasasi". Professor I.A.Mollayev evaluating this event as a historical novelty in the history of Azerbaijan school wrote the following in the published version of his dissertation prepared on pedagogic views of the great educationist: "Sidghi's establishment of a new-style native-language school in Ordubad province and teaching secular sciences should be evaluated as the novelty he has brought to the history of Azerbaijan school and pedagogic thought… Using work experience of this school a number of school managers established schools similar to "Akhtar" in different places of Azerbaijan and Georgia and were engaged in education of the young generation (5,20-21). In many researches it is shown that establishment of "Akhtar" school and further activity was possible due to the help of the captain Huseyn Sultan Kangarli. Huseyn Sultan Kangarli who showed friendship relations to M.T.Sidghi was one of the wealthy and educationist intellectuals of the city. Another intellectual who helped to maintenance of the school was Huseyn Ismayilov. The writer Mammad Said Ordubadi wrote about it the following: "The sponsors of the school Huseyn Sultan and Huseyn Ismayilov both died on the same day. After it Salman Asgarov could keep school only for a year. Sidghi remained without salary. This time the people of Nakhchivan sent telegrams and request letters to M.T.Sidghi and invited him to Nakhchivan" (5, 21-22). M.S.Ordubadi later wrote about it in his memoirs "My life and environment" comprehensively: "Publishing new school books in Bakhchasaray Ismayil bey Gaspirinski opened a new-style school called "Usuli-jadid". Progressive aristocrats, especially some of rich men tried to open such school in Ordubad. Huseyn Sultan Kangarlinski was at the head of the work. Huseyn Sultan struggled against Armenians a lot. His opening this school ("Aktar" school – V.R.) was related with this struggle. Huseyn Sultan gathered majority of intellectuals and small rich people around him. Kupes Ahmad Ismayilov and Huseyn Mirza Khalil Salehzada, Sultan Hajibayzada, Asgar Huseynzada and others were considered the heads of the school" (6,41-41). It is known from Mammad Said Ordubadi's memories that the heads of the school were searching for teachers and taking into consideration Mahammad Taghi Sidghi's knowledge in Persian, Arabian and Turkish who was at that time as running a tea house appointed him a teacher. The information that the great writer has given on financial provision of the school is of special interest. He wrote: "Huseyn

Sultan who opened the school did not spend a single coin on it. The school was run on account of the people. Huseyn Sultan made up this decision. He used to take 1% from the cost of every trade item in favor of school. And those to him he loaned money he also used to take a percent in favor of the school. Because of this, the school was provided quite satisfactorily" (6,42).

Soon "Akhtar" as the first national school where new education and training methods were applied gained a great respect and influence among the people of Ordubad. Such a rapid popularity of the school drew the attention of the local administrative officers and kept on control on it under the pretext of "to have a look at the school". The clergyman with antagonistic views declared the new school functioning with new pedagogical methods and rules harmful for the religion and the people and called for its closure.

In spite of all this, Mahammad Taghi Sidghi managed to form "Akhtar" school as the advanced education institution and national education center due to his great will, hard work and talent. The education at school included Russian, Persian, Arabian and Azerbaijan languages, mathematics, geography, history, literature, calligraphy. "In Ordubad firstly children at this school were singing songs. One of these songs was written by Sidghi:

Əcəb xoşbəxt olur hər kəs,
Tutub məba bu məktəbdə.
Bir az vaxtda komalara
Olur dara bu məktəbdə" (6,43).

Although "Akhtar" school functioned for just a short time, it could shine as the light in the dark. The particles of this light were Mammad Said Ordubadi, the prominent state figure Ibrahim Abilov and others.

So, as it is written in Mammadli Sidghi Safarov's father "Mahammad Taghi Sidghi Ordubadi's autobiography" in 1894 Sidghi charged the school "Akhtar" to Mirza Salman and Karbalayi –Ali and left for Nakhchivan on request of the people.

Firstly a school consisting of several rooms was established in the quarter called "Buzkhana". The school remained in this building more than two years. Then the people of Nakhchivan collected money by means of donation and built a school building consisting of four rooms in the yard of the Juma mosque" (1,269).

Up to 100 children were accepted to "Maktabi Tarbiya" in the first education year. At this school also the scale of the education was significantly expanded. As in "Akhtar" school here also Russian, Persian, Arabian, Azerbaijan languages, mathematics, geography, history, calligraphy were taught. The lessons were conducted in the native language. In "Maktabi Tarbiya" a special attention was

given to education of secular sciences, Russian language and literature were taught and the lessons of translation were conducted. "Tarbiya" school is one of the national schools in the history of Azerbaijan school...Russian-Azerbaijan schools formed at the end of the 80s years of the XIX century were functioning as it seems from their name as the schools with a bit extended subject of native language. However, M.T.Sidghi's "Maktabi Tarbiya" was a national school where Russian language was taught separately as a foreign language and other subjects were taught in the native language" (1,6).

As the structural composition, the content of education, teaching methods of "Maktabi Tarbiya" were based on the novelties of pedagogy of that time, it drew attention of high education circles of the government. In publication named "Обзор Эриванской губернии" ("Review of Irevan province") of Direction of Irevan governor public schools it is shown that recently a turning point is felt in the sphere of organization of Moslem schools. Such a school was opened in Nakhchivan city and Russian language is taught as a compulsory subject (7,31). One of the places and achievements of "Maktabi Tarbiya" in the education history of Azerbaijan was that this education center unlike the state schools was organized from the pupil contingent of only Azerbaijan children. Up to this time neither in the schools established by the state, nor in religious and native-language schools there was such a large pupil contingent of Azerbaijan children. Studying sources shows that in the first education year the school had 80, in following years 100 and more pupils. Using annual calendar publication "Кавказский календарь" ("Caucasian calendar") it is possible to follow increase of number of pupils through years: According to this publication, the number of the pupils was as follows through the years: in 1894 80 children; in 1895 120 children; in 1896 109 children; in1897 100 children; in 1898 100 children, etc. Mahammad Taghi Sidghi belongs to such a layer, such an intellectual class of social thought that his school managing and educationist activity involves joint of two great world cultures – Eastern Islamic and Europe cultures, their positive, advanced, beneficial and useful values for the society. Let's add that with his initiatives and practical activity in establishment of school and education of a new content and a new structure as a means of implementation and assimilation of these humanity values and educationist views the great pedagogue served for the unity of these two cultures. T.Sidghi knew that a human being who is the superior creature on the Earth can put away with ignorance only owing to knowledge and progressive outlook. "Human becomes human by reading".

"As much as a man reads as less ignorant he is" and this point positively influences on his soul, spirituality and morality.

M.T.Sidghi is one of our pedagogues who gained primacy in the fields of resolution of the education-training problem, determination of theoretical basis, preparation of a number of education and training issues from social and pedagogical point of view in the history of Azerbaijan pedagogical thought.

Application of charter regulations, exemplary content of behavior and actions of the pupils at school, principles of organization of teacher and pupil staff, methods of determination and teaching subjects, taking into consideration pedagogical-methodical basis of the texts selected for taught subject, correct assessment of social essence of education and preparation of certain measures, provision of participation of the teacher and pupil staff in social life of the city and implementation of other such kind of duties in order to clean up the activity of "Maktabi Tarbiya" school confirms M.T.Sidghi having a high intellect and advanced pedagogical views. The great pedagogue's implementation of new thought in the fields of education and pedagogy science drew attention of all the pedagogues of the Caucasus and gained their esteem. It became possible because Sidghi could enliven and develop the best, progressive traditions of the world pedagogy thus carrying out work which could be considered significant events for that time. Based upon our observations we can say that before Sidghi none of our school managing pedagogues compiled teaching program of the school established by him on such a high level and on such high pedagogical-methodical basis and set up teaching process on such real scientific principles. The teaching program prepared by him drew Professor Ibrahim Mollayev's attention also. In his researches on Sidghi's pedagogic views professor writes the following: "As Sidghi had a wide experience in the field of school, he compiled a teaching plan in a manuscript form in order to give a general education to pupils studying at schools established by him, as well as to determine which subjects and how many times in a week to teach them. From that teaching plan the sequence of taught subjects in "Maktabi-Tarbiya" is clearly seen" (5,55-56). Later Professor noted the teaching plan compiled by Mahammad Taghi Sidghi for "Maktabi-Tarbiya". Below this teaching plan is given as it is:

Number	Lessons (Subjects)	Degree hour education			
		Second	Third	Fourth	Fifth
1	Turkish language	10	10	8	8

2	Russian language	5	5	4	4
3	Copying lessons	1	1	2	2
4	Reading in Turkish language	1		1	1
5	Preaching, morality issues, advices	-	1	2	2
6	History	1	1	1	1
7	Information on Geography (summary)	1	2	2	2
8	Mathematics	1	1	1	1
9	Hifz-Cəhhət	1	1	1	1
10	Arabian language	-	-	-	-
11	Səvtiyyə	-	-	1	1
12	Muxbeyi-subera cümlətan	23	24	25	25

There are many novelties, original thoughts and activity fields confirming the wide scale of M.T.Sidghi's educationist-pedagogical views. One of the contributions of the great pedagogue in the field of school and education is his compilation of a charter regulating pupils' behavior within school as the prominent representatives of the world pedagogy Y.A.Komenski, U.Slavinetski and F.I.Yankovich. The school charters kept as his manuscripts are valuable as the first initiative in the history of Azerbaijan school (4,180). The charter of "Maktabi Tarbiya", regulations (tasks) for pupils, list of pupils, their marks on taught subjects, manual for schoolchildren, report of the school for 1898th year and other issues were spoken about in the researches to a certain extent (10,195). The abovementioned documents have been included to known publication of Sidghi's works. Therefore, there is no need to talk on these issues further.

However, it is a pity that "fury of ignorance-supporter fanatics, especially formal and needless pretexts of ruling circles" (Professor I.Mollayev) hindered "Maktabi Tarbiya" which was a unique education institution of that period and its founder M.T.Sidghi's activity prohibiting his practical works of progressive character. In 1898 the name of the educational institution was changed into "Nakhchivan Russian - Tatar (Azerbaijan) school for boys". Since this year the school was given to the disposal of the government. Mahammad Taghi Sidghi was dismissed from the position of the

head of the school under the pretext that he did not know Russian well and had not a license for working as a teacher in a state school and was appointed a Turkish-language (Azerbaijan language- V.R.) teacher. Mirza Alakbar Suleymanov who used to work as a Russian-language teacher of the school was appointed the head of the school. The lessons of Azerbaijan language which had been taught for 10 hours in the second and third classes, for 8 hours in the third and fourth classes were reduced. The school began to be supervised by the direction of schools of Irevan Province." (8,274)

The state officials put forward conditions before M.T.Sidghi. If he did not pass an exam and get a teaching license, he would be dismissed from the position of Turkish-language (Azerbaijan –language) teacher also. In 1902 with the hope to return to the position of the head of the school Sidghi passed an exam in Irevan city before the commission and got a right to teach in primary schools of the third degree (quarter schools). But it did not change anything. The great pedagogue, national teacher had to work as a Turkish –Azerbaijan language teacher until the end of his life at school established by him but functioning under another name.

So, it became possible to extinguish the fire that the great educationist had lit up. M.T.Sidghi's son Mammadali Safarov in his article "Mammad Taghi Sidghi's autobiography" confirms this truth writing: "The name of "Maktabi-Tarbiya" was changed into "Russian-Moslem school. At first, it was called "Русско - мусулманское" ("Russian-Moslem"), later "Русско - татарское " ("Russian – Tatar") school. The board with the name "Maktabi tarbiya" was taken away. Sidghi was dismissed from his position and kept at school only as a teacher"(1,269).

Acquaintance with archive materials shows that really since 1898 "Maktabi Tarbiya" was named "Nakhchivan Russian – Tatar school" (the collection of documents under this name cover 1911-1917 years), "About Moslem school in Nakhchivan" (The documents under this name refer to September, 1903- December, 1904) and "Nakhchivan two-classed boys' school" (covers 1904-1910 years). All three collections of documents are kept in the State History Museum of Nakhchivan Autonomous Republic. On the basis of these documents it is possible to determine that as the descendent of "Maktabi Tarbiya" Russian –Tatar (Azerbaijan) school had been functioning until 1917.

The building of "Maktabi Tarbiya" was constructed on account of the city people and partially by means of other donations. The school building consisting of four rooms constructed in the yard of the Juma mosque was built owing to do-

nation of Nakhchivan people. The school building was ready in 1896. On May, 14 there was an opening ceremony in relation with the transfer of the school to a new building. Archive documents show that the great messenat Haji Zeynalabdin Taghiyev also did not remain indifferent to the educationist activity of this glorious school in the region and donated 1.000 ruble to school for its future successes. M.T.Sidghi wrote about this charity in his report dated on June, 10, 1897 to the director of national schools in Yelizavetpol Province and Gars region:

"Известный благотворитель и всегда отзычивый на всякое было, в особенности на народнов образование, жител города Баку Гаджи ЗейнальАбдин Тагыев по жертваваль на нужды русско-татарского училища в город Нахичвани тысячу рублей (1000 руб), которые были израсходованы на устройства балкона и других пристроекь этого училища

Объ этомь имеъю честь донеети Ващему Превосходительству для сведения.

Заведиваюцш училища: М.Т.Сафаров" (10,2).

(" A well-known philanthropist and always revocable to everything, especially to national education, the resident of Baku city Haji Zeynalabdin Taghiyev donated 1000 Ruble to the needs of Russian-Tatar school in Nakhchivan city which was spent on construction of balcony and other construction works.

Herein, I have honor to give this information to Your Excellency.

The head of the school: M.T.Safarov (10,2).)

In the letter sent to the director of the national schools by the Russian-language teacher Alakbar Suleymanov on behalf of the head of the school on June, 24, 1897 there was information indicating on what purposes and in what sum the donation given by H.Z.Taghiyev was spent.

From that fund:

On construction of the balcony of the school - 250 ruble.

Painting of balcony - 40 ruble.

Construction of a water ditch to the school and construction of a pool- 320 ruble

Repair of doors and windows of the classrooms – 327 ruble.

Purchase of necessary education equipment – 89 ruble (9,3).

It should be noted that increase of people's respect to M.T.Sidghi and his school caused suspicion in the heads of the state administration and activity of the education institution was began to be controlled. The small quantity of hours allotted to studying languages, especially Russian language was evident. Just one hour in a week. Such a situation, of course, did not satisfy the education offic-

ers. Mammadvali Safarov also noted this point and wrote the following in Sidghi's known autobiography: "In this school mainly Azerbaijan, Persian and Arabian languages are taught. Russian language is taught once in a week in every class. The direction of the schools of Irevan Province becomes interested in this school and feels suspicious of its teaching purposes" (1,269).

Taking all these into consideration, the officers of the state education offices began to take a number of measures. First of all in 1897 M.T.Sidghi was dismissed from the position of the head of "Maktabi Tarbiya". Since that year this position was given to Alakbar Suleymanov who graduated Gori Seminary in 1892. From archive documents it is seen that this event caused anxiety of the city people. This issue disturbed the selfless educationist very much. The head of the city community (городской староста) Jafar Gulu khan Nakhchivanski and honorary inspector of Russian- Tatar school (previous "Maktabi Tarbiya") Bahram khan Nakhchivanski's letter sent to the inspector of the national schools of Irevan Province on August, 19, 1900, was an expression of anxiety of the city community. The letter says:

"По дошедшимь до меня сведеният учитель Нахичеванского Русско-Татарского училища Машади Таги Сафаров переводится на таковую должность в внов открываемые в гор. Ордубад Русско-Татарское учидищь.

Считаю своеею обазанностиьго довести до сводения Вашего Высокородия слодующе:

недавно открывшеся в гор. Нахичевани Русско - Татарское училищ существуеть блогадаря заботамь способность в преподавании ученикам урока и подготовлении ихь на поступление в одно из Русских училищь.

Город Нахичевань назначиль посебе помянут ему училищу в размере 500 руб. в годь собственно вследствие блесящих заботь состоронное учителя Сафарова и что сказонное училища пока не совсемь укрепло и по этому за переводимь Сафарова в гор. Ордубад можно будет закрытие этого новаго училище, и поэтому Сафаров может быть переведень в другос место не ранне укрепления в городе Нахичевани Рускко-Татарского училище.

Сообщая о выщеизложенном Ващему Высокородыи честь имею просить, за отказать в ходатайстве ибо оставлении Машади Татя Сафарова учителем в Нахичеванскимь Рускко-Татарской училищь

Городской староста Хан Нахичевански

Почеитный смотритель Русско-Татарского училищь Bahram Xan Нахичивански" (9,89).

("According to the information that has reached me, the teacher of the Nakhchivan Russian-Tatar school Mashadi Tagi Safarov is transferred to such a position in the newly opened Russian-Tatar school in Ordubad city.

I consider it my duty to bring to the attention of Your Highness the following:

Russian - Tatar school recently opened in Nakhchivan city prepares the pupils for admission to one of the Russian school.

Nakhchivan city takes responsibility to allot 500 ruble in a year to the school and as this school has not consolidated yet ask you not to transfer the teacher Safarov to another place unless the Russian-Tatar school in Nakhchivan is strong enough.

Informing you about the above-noted I have the honor to ask you for refusing the petition for transferring Mashadi Taghi Safarov and remaining him as a teacher in the Nakhchivan Russian-Tatar school.

The mayor of the city Khan Nakhchivanski

Honorary inspector of the Russian-Tatar school Bahram Xan Nakhchivanski "(9,89))

However, the efforts did not give any result. From M.T.Sidghi's correspondence with other Nakhchivan intellectuals working in scientific, literary-cultural and pedagogic fields in Baku, Tbilisi and other cities it is seen that the great pedagogue was anxious about the process of events. It is seen from Sidghi's letters written to Mammadagha Shahtakhtli and other intellectual friends that Nakhchivan is not a place to for him to stay further, he was thinking about to continue his school managing activity in Tbilisi, Baku, Irevan, or at least in Ordubad thus providing living condition of his family.

Besides the above-shown application by Jafargulu khan Nakhchivanski, M.T.Sidghi himself also wrote a letter to the director of the schools of Irevan Province asking to transfer him to a school (Russian-Azerbaijan school) which will recently be opened in Ordubad. The great pedagogue in his letter openly stated his intention writing that he wants to be transfer to new Russian-Tatar school which will be opened in Ordubad. Therefore, I ask you not to reject my request of transferring me to Russian –Tatar school which is planned to be opened on June, 27, 1900 (9,90)

However, all these initiatives did not give any result. Mammad Taghi Sidghi who passed an exam and got a teaching certificate again was kept at school as an Azerbaijan-language teacher. All these had a negative impact on Mammad Taghi Sidghi's health who was physically and morally exhausted. In the report sent to the inspector of Irevan National schools

on December, 12, 1903 by the inspector of the school Alakbar Suleymanov it was shown that Azerbaijan-language teacher of the school Mashadi Taghi Safarov had visited his acquaintance in Garabaghlar village in regard to the Moslems' "Ramadan holiday" and suddenly died there on December, 8, 1903 (9,12). In his letter Alakbar Suleymanov asked for further instructions regarding teaching of Azerbaijan language.

An application written on behalf of Mahammad Taghi Sidghi's wife Ismat khanum on December, 8, 1903 is preserved in Nakhchivan Autonomous Republic. In the application it is shown that Sidghi's school was unique in Nakhchivan, Irevan Province and in the Moslem Caucasus. It was owing to Mashadi Taghi Safarov Sidghi's right decisions, hard labor and enthusiasm. Therefore, taking into consideration Sidghi's exemplary services it is asked to render an aid to his family (9,44). After Mahammad Taghi Sidghi's death Russian – Tatar (Azerbaijan) school continues its work as the successor of "Maktabi Tarbiya". In 1904 the pedagogic staff of the school was as follows:

1. Honorary inspector Bahram khan Nakhchivanski. He is working in this position since 1897. He graduated from Nakhchivan city school.

2. Alakbar Suleymanov. Regular inspector. He is working in this position since 1897. He graduated from Gory Teachers' Seminary in 1882.

3. Varvara Grigoriyevna Krapivina, a teacher, is working since 1904.

4. Molla Ali Huseynzada, he is working as a teacher of religion since 1897. Was educated at home.

5. Mammədhuseyn Novruzov, is working as an Azerbaijan –language teacher since 1903. Graduated from Nakchivan city school.

The Armenian – Azerbaijan conflicts of 1905 had an impact on the life of the school also. The school underwent atrocities of Armenian violence, suffered from material and moral damages. In the report sent to the director of national schools of Irevan province by the inspector of the school A.Suleymanov on December, 6, 1905 it is noted that activity of the school was stopped because of the fires and robberies committed in the city market which was located near the school. Due to conflicts, there was a danger for the children, and even the guard of the school refused to come to school. The criminals broke the glass of the school building approximately at 3-4 o'clock at night and did a great damage on the material basis of the education institution. Damaged things and equipment consisted of the followings: 1) portrait of the king; 2) 8 chairs; 3) an o'clock; 4) a mirror (wall); 5) equipment for ink, car-

penter tools, four arshin of cloth, a spade, a wash stand and other things were broken. The conflicts influenced on the composition of the teacher staff, too. The teacher Mammad Huseyn Novruzov moved to Iran with his family, Molla Ali Huseynzada asked the school inspector for his dismissal due to his serious illness. The teacher V.G.Kripivina said that she would not come to school as long as the conflicts lasted.

Relative slowdown of Armenian-Azerbaijan conflict in 1907 let the school continue its activity and improved the pupils' attendance. One interesting fact drawing attention is an appointment of the deceased Mahammad Taghi Sidghi's 18 years old son Mammadali Safarov to the position of a teacher at Russian – Tatar school. In 1907, the teachers, especially Mammadali Safarov and the second teacher of the school Abbsagulu bey Kangarli due to their "hard work, tactical and humanist attitude towards the pupils" managed to raise the number of the pupils in 1907 up to 150 and it was relatively more than it used to be in 1906 (90 pupils) (10,41). However, Mammadali Safarov's teaching activity at the school did not last long. According to the letter dated on October, 3, 1908 sent to the inspector of the two-classed Russian – Tatar Nakhchivan school by the director of the national schools of Irevan Province, it is recommended to perform changes in the content and structure of the school. The director of the national schools wrote that "there are a number of shortcomings in the context of the school you are in charge of. I propose to adopt appropriate regulations for future:

1. According to the program, the school should contain one class; let the pupils to enter the city schools after graduating the course;

2. The first section, the main and parallel sections should be charged to the supervisor and teachers (A.Kangarlinski);

3. The second and third sections should be charged to Ms.Dudik;

4. Azerbaijan language and religion subjects should be charged not to two (Mirza Habib Yusifov and Mammadali Safarov), but one person. In the first section Azerbaijan –language teacher should teach. Religion should be taught only for the 2nd, 3rd and 4th sections, Azerbaijan language should be taught for the 2nd and 3rd sections (10,53). The director of national schools orders to give this information to both teachers (Mirza Habib Yusifov and Mammadali Safarov).

After consultation the new inspector of the school Jalil Mirzayev sent a report to the director of the national schools of Irevan Province on September, 29, 1908, in which it was said that he considered Mirza Habib Yusifov's remaining in this position, would be expedient. Because, as

he graduated Nakhchivan city school, he had a right to hold a position of a teacher in one- and two-classed schools.

Mammadali Safarov's several petitions to the director of the schools of Irevan province remained unanswered. Ms.Dudik later in 1910 was transferred to Nakhchivan Russian- Tatar girls' school. At that year the honorary inspector of the school Bahram khan Nakhchivanski was transferred to Tbilisi city and recommended his nephew Yunis khan Nakhchivanski to his position.

It should be noted that the teacher staff of Nakhchivan Russian-Azerbaijan boys' school unlike Nakhchivan girl's school was appointed only from Azerbaijani teachers. After 1910 also such a tendency was observed in the teacher staff of the school. As we have already noted, since 1908 Jalal Mirzayev was working as the head of the school. Since that year one of the well-known teachers of the region Mammad bay Zamanbeyov also began to work at this school. Mammad bey Zamanbeyov was appointed the head of the school since 1915. In these years religion subject was conducted by Mirza Habib Yusifov. The teacher Tatyana Ivanovna Dudik was working as a Russian – language teacher. In these years the honorary inspector of the school was Jafargulu khan Nakhchivanski.

Regarding to the number of the pupils, during the World War I this number was significantly decreased. In 1914 only 85 pupils were studying in the educational institution. It was the lowest indicator within 20 years of activity of the school. In the archive documents there is information showing that the school had been functioning until 1917.

So, we should show that establishment of an educational institution in the native language was an achievement of national Azerbaijan education in the XIX century. The native-language schools opened by M.T.Sidghi at first in Ordubad, then in Nakhchivan were first and very significant steps in realization of the idea of conduction of education in the mother tongue. The people respected these schools because they besides matching national and religious values also were tended for modernity and advanced views. Generally, "Maktabi Tarbiya" established by the prominent Azerbaijan enlightener, thinker and pedagogue Mahammad Taghi Sidghi was an education institution having a special place and significance in development of social – pedagogical movement and further revival of social – cultural life in Nakhchivan region. "Maktabi-Tarbiya", its successor Nakhchivan two-classed Russian – Azerbaijan boys' school should be considered a very important ring of school education history of the region and its position as valuable pages of our education culture history should be more

comprehensively investigated in historical-pedagogic researches.

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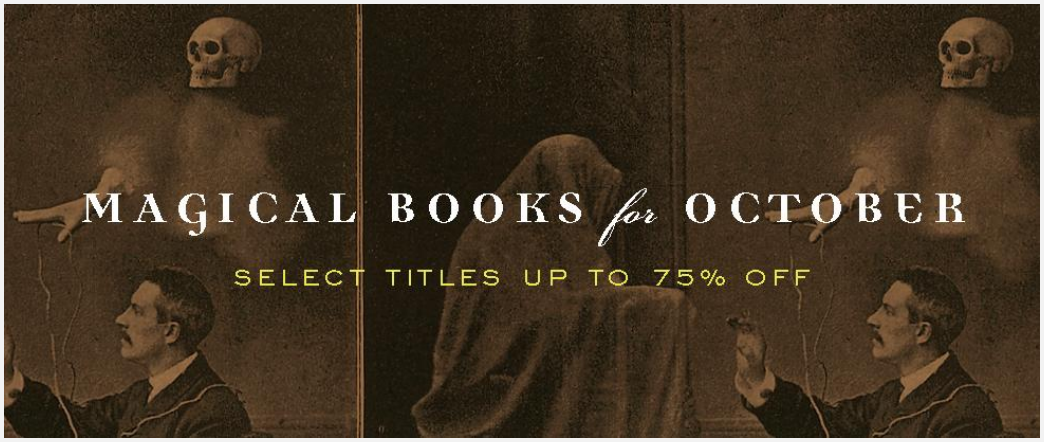

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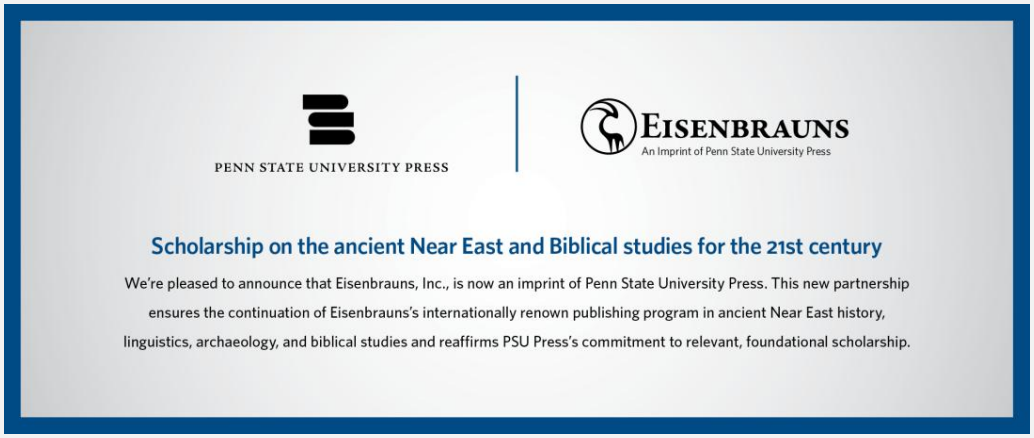
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